SPECIAL ISSUE

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NEW YORK

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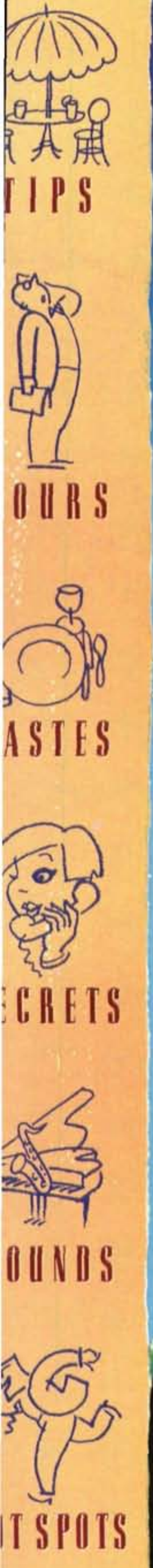
TO NEW YORK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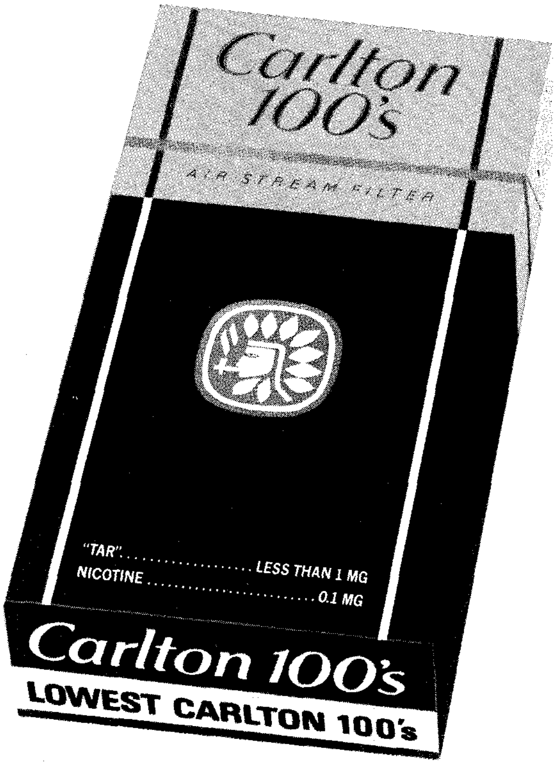
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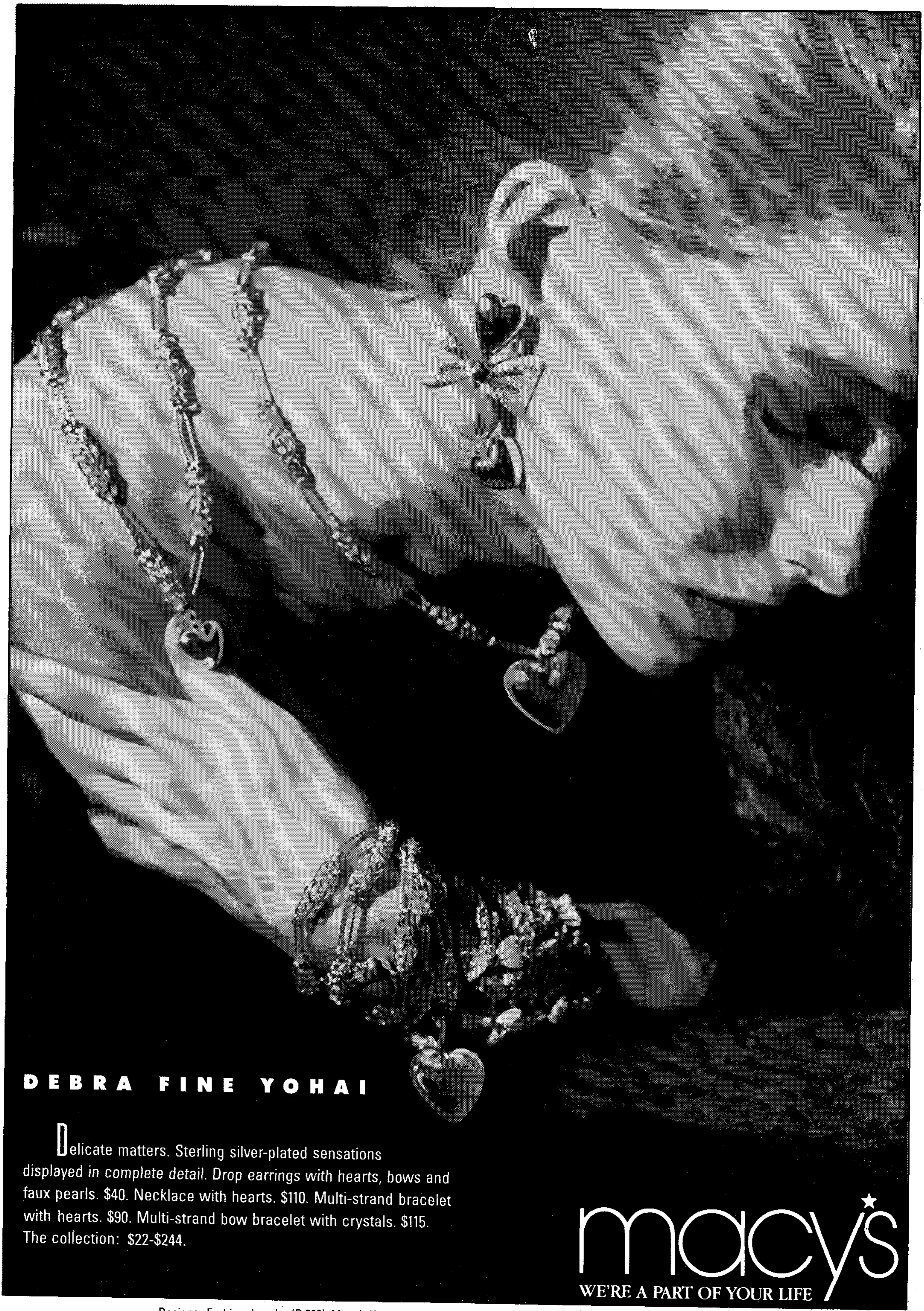

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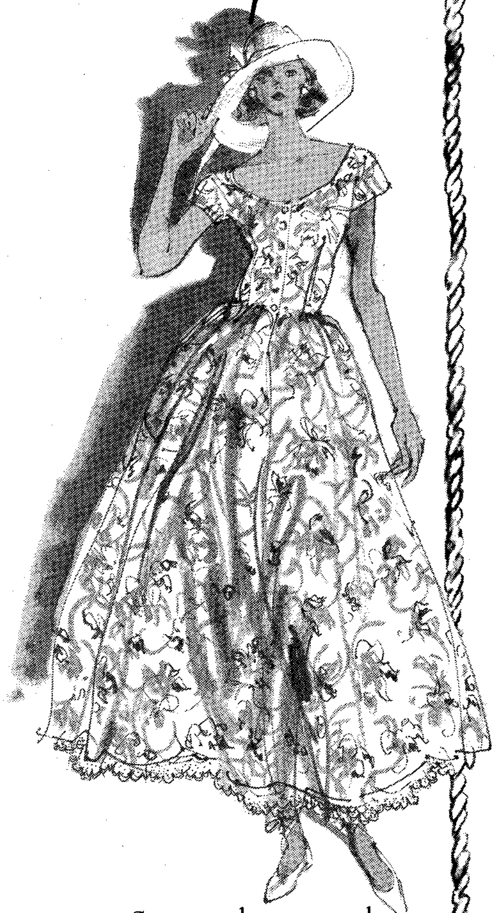

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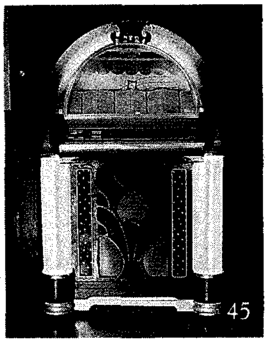
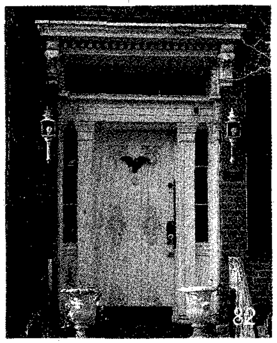
THE ULTIMATE INSIDER'S GUIDE TO NEW YORK

In New York, everybody's an insider, ever poised to offer an opinion, whether it's about the best restaurant in Chinatown or the museum with the finest collection. But no one knows the whole city; we all inhabit some small section of it, and live in a neighborhood of the mind shared only with friends. This special issue, designed to introduce New York to New Yorkers, includes tours of six neighborhoods, tips (ferreted out by associate editor Lucy Schulte) from all the well-connected friends you wish you had (page 45), and a compendium of the private haunts of 34 well-known New Yorkers (page 26).

This special issue was conceived and edited by Peter Herbst.





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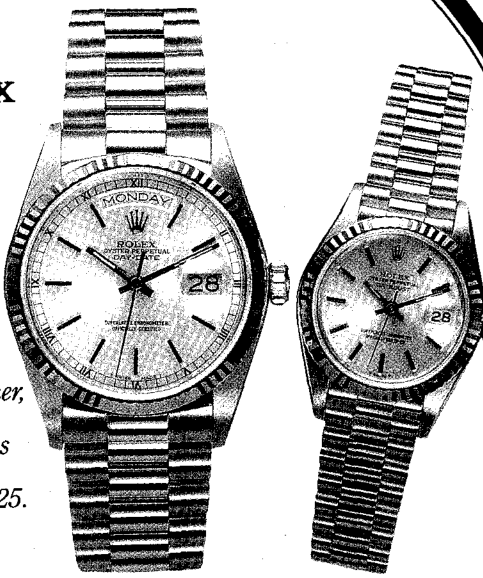

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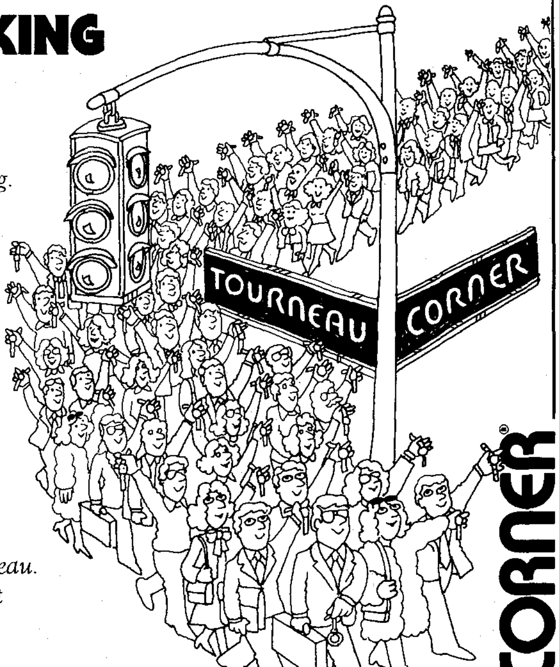

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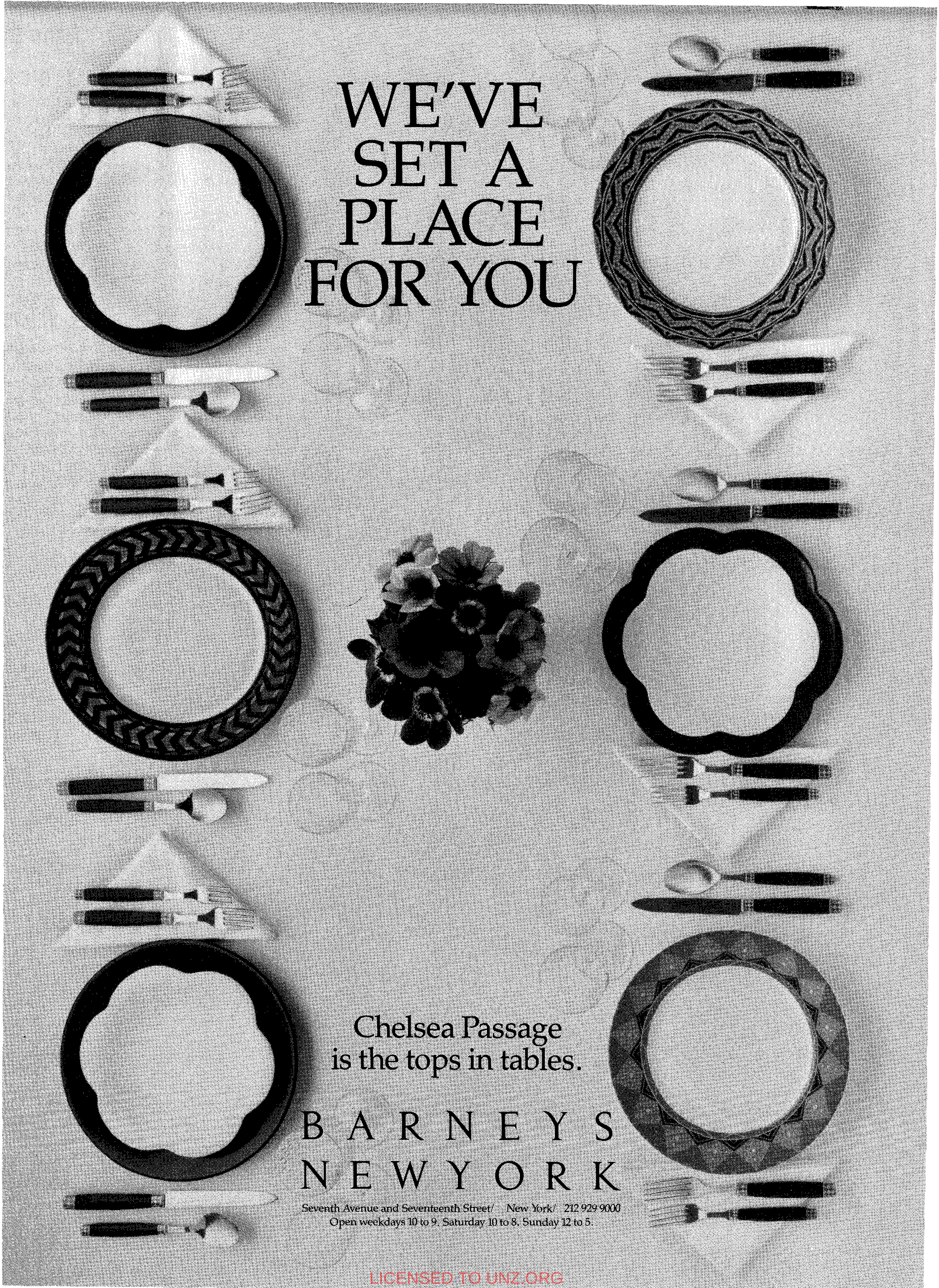
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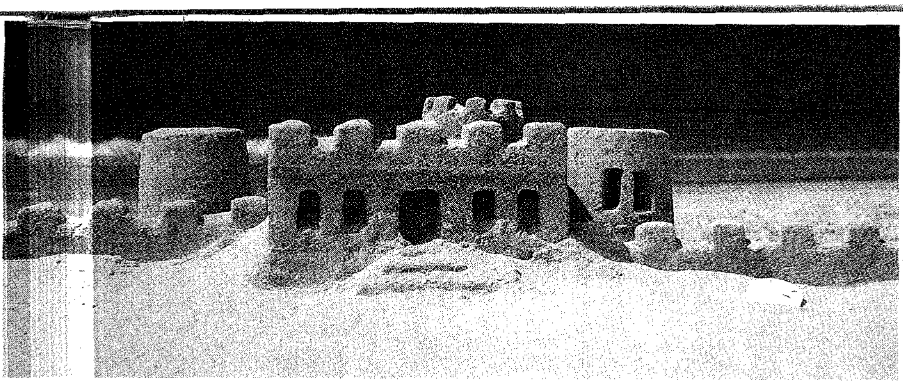

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LETTERS

The Caretakers

WHAT IS THE POINT OF HAVING CHILDREN if parents are just going to leave them in day-care centers and rush off to pursue their own careers ["Where's Mommy?" by Betty Holcomb, April 13]? Children are to be enjoyed; there is great emotional satisfaction in watching them grow, day by day.

Maureen Chen
Queens

THE INADEQUACIES OF THE CURRENT day-care system can be partially attributed to the fact that society still relegates child care to mothers rather than to parents. The title "Where's Mommy?" and the subtitle "The Great Debate Over the Effects of Day Care" exemplify the inherent cultural biases and myths that are being perpetuated. While these biases are not as limiting as those of the fifties, they continue to restrict our personal and professional options as well as society's creative responses.

Jane Hoffman
Kevin Crowe
Manhattan

JUST WHO ARE THE EMPLOYEES IN THESE day-care centers? How are they trained? What are the job requirements? What could be more important than knowing how qualified these people are? I hope *New York* follows up "Where's Mommy?" with "Who's Taking Care of Baby?"

Margot Astrachan
Manhattan

WHAT KIND OF WORLD IS IT WHEN WE drop off and pick up kids like dry cleaning?

Will Walker
Manhattan

SOME QUICK FIGURING REVEALS THAT A child in day care spends most of his waking hours away from home. Simply stated, day care cannot provide a home. Whether a child is looked after by his mother or a good baby-sitter, home is home. Day-care kids put in a longer day than most adults. A very young child needs a mother "on tap" to provide him with a sense of security. And when it comes to cost, we are talking about *choosing* day care, not *needing* it. Day care has become the fashion of the

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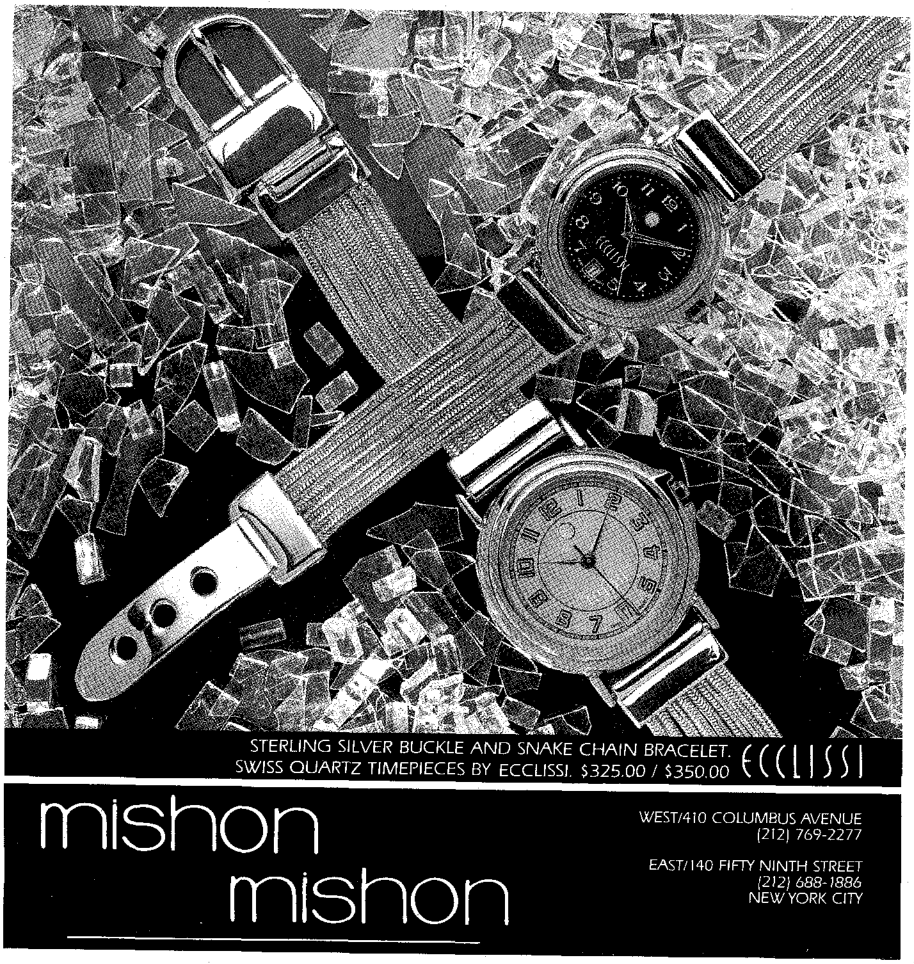
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wealthy; it is no longer a necessity of the poor.

Day care may be an answer for some parents, but I wonder if it is an answer for their children.

Pat Weich
Manhattan

"WHERE'S MOMMY?" ASKS IF IT IS WISE TO send infants, toddlers, and preschoolers to child-care centers for as many as ten hours a day. I don't believe that the problems of disruptive, antisocial children are created by letting others care for them during early and middle childhood. I have met quite a few young people who spent long hours away from their parents, either in nursery schools or with baby-sitters: Today, those same children have grown into warm and loving teenagers.

Lee Levy
Queens

HOLCOMB AND HER EXPERTS SEEM TO ASSUME that the mother is the emotional center for a child, or that she alone must bear the burden of choosing alternative care. One father is mentioned—Peter Shaw—but he is not portrayed as sharing "her choices for child-rearing." The omission becomes even more striking when Holcomb notes that scientists say "many babies have strong attachments not only to mothers but to older siblings, grandmothers, aunts, and even neighbors."

Walter C. Johnson
Manhattan

TODAY'S WORKING PARENTS ARE "PIONEERS" in day care? My children, now sixteen and eighteen, were in day care back in 1972. I remember dealing with all of the issues discussed in "Where's Mommy?" before there was even a term like "day care."

Irene Maxfield
Kansas City, Mo.

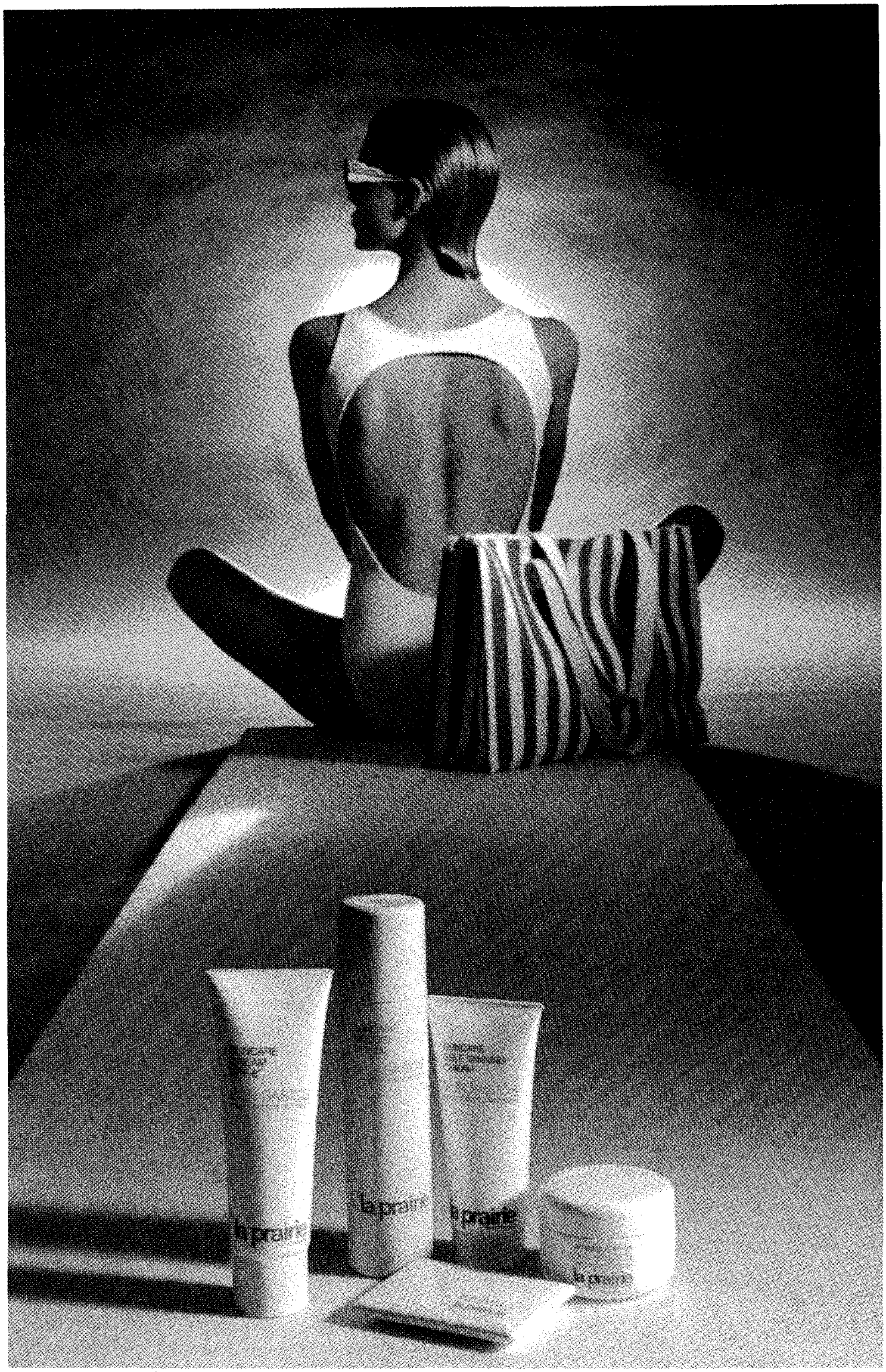
ALL I WANT TO KNOW IS, WHERE'S Daddy?

M. Rush
Jersey City, N.J.

The Best Defense

I READ "FORT LIDDY" [BY DAVID BLUM, April 13] and enjoyed the chuckle it was clearly meant to provoke. The next morning, after reading in the *New York Law Journal* that Governor Cuomo has once again vetoed the death penalty, I began to look at Liddy's school in a different light.

In an age when savagery is increasingly a way of life, when the taxpayers' money is wasted trying to prosecute a man who defended himself against subway crime, and while our governor lacks the moral courage to do something about it,



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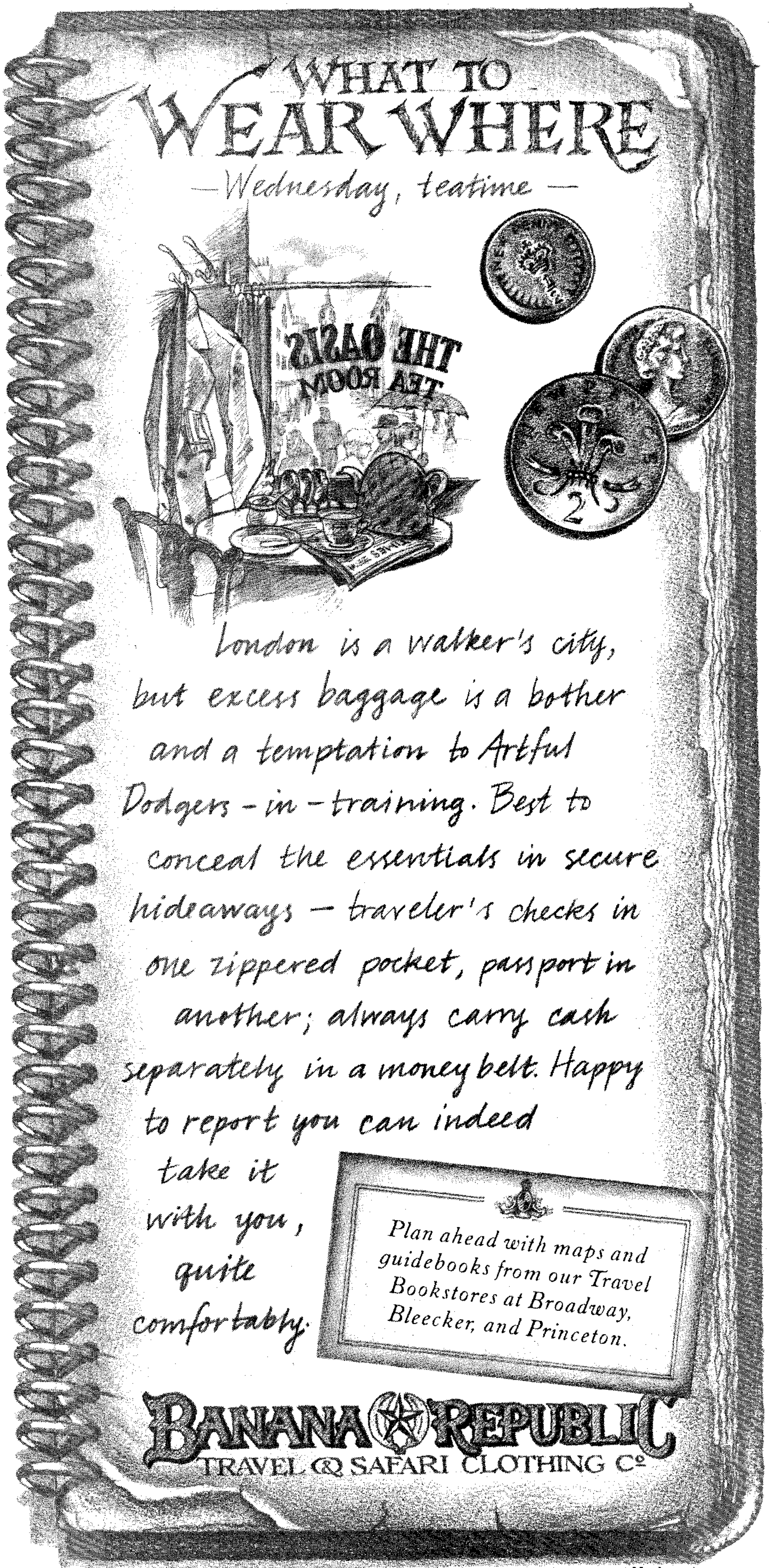

WHAT TO WEAR WHERE

—Wednesday, teatime—

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perhaps Liddy is making a valid point: We live in a violent world, and those who cannot fight violence with violence are doomed to become its victims.

Blum's snide comments and macho fantasies notwithstanding, Liddy's school seems a far more rational and honest response to unbridled criminal activity than supporting impotent and hypocritical politicians who have betrayed the trust of their constituents.

Robert J. Ratner
Manhattan

Set Confusion

I KNOW THAT ALL OF JEAN-PIERRE PONnelle's sets tend to look alike, but isn't the photo identified as from *The Marriage of Figaro* ["Jimmy's Met," by Peter G. Davis, April 20] actually from *La Clemenza di Tito*? Or was it *Idomeneo*?

Rocco Mattera
Brooklyn

Editor's note: It was *La Clemenza di Tito.*

Critics' Critiques

IN HIS REVIEW OF *The Nerd* ["THEATER: Wall in the Family," April 6], John Simon identifies the late playwright Larry Shue as a "midwestern dinner-theater actor." Larry Shue was a member of the resident acting company of the Milwaukee Repertory Theatre for ten years, and his work there impressed both audiences and critics. Simon's description of Shue's acting is insulting.

The Milwaukee Repertory Theatre was responsible for the first stagings of both *The Nerd* and *The Foreigner*. Even though Shue's characters may seem as if they stepped out of the pages of *Reader's Digest*, his outrageously clever farce endeared them to midwestern hearts. The recent success of *The Foreigner* in both London and New York suggests that Simon's slurring of its achievement is as inaccurate as his cursory assessment of *The Nerd.*

David Molthen
Drama critic, Waukesha *Freeman*
Waukesha, Wis.

Here She Comes . . .

I HAVE KNOWN BESS MYERSON FOR SIXteen years and am the publisher of a forthcoming biography about her. I agreed to be interviewed by Patricia Morrisroe ["Bess and the Mess," March 30] because she assured me repeatedly that she wanted to write a balanced study of this complex, dynamic woman and civic leader.

I met with Morrisroe for almost three hours. She didn't tape the interview, and she hardly took any notes. Although this surprised me at the time, I did not become suspicious of Morrisroe's tech-

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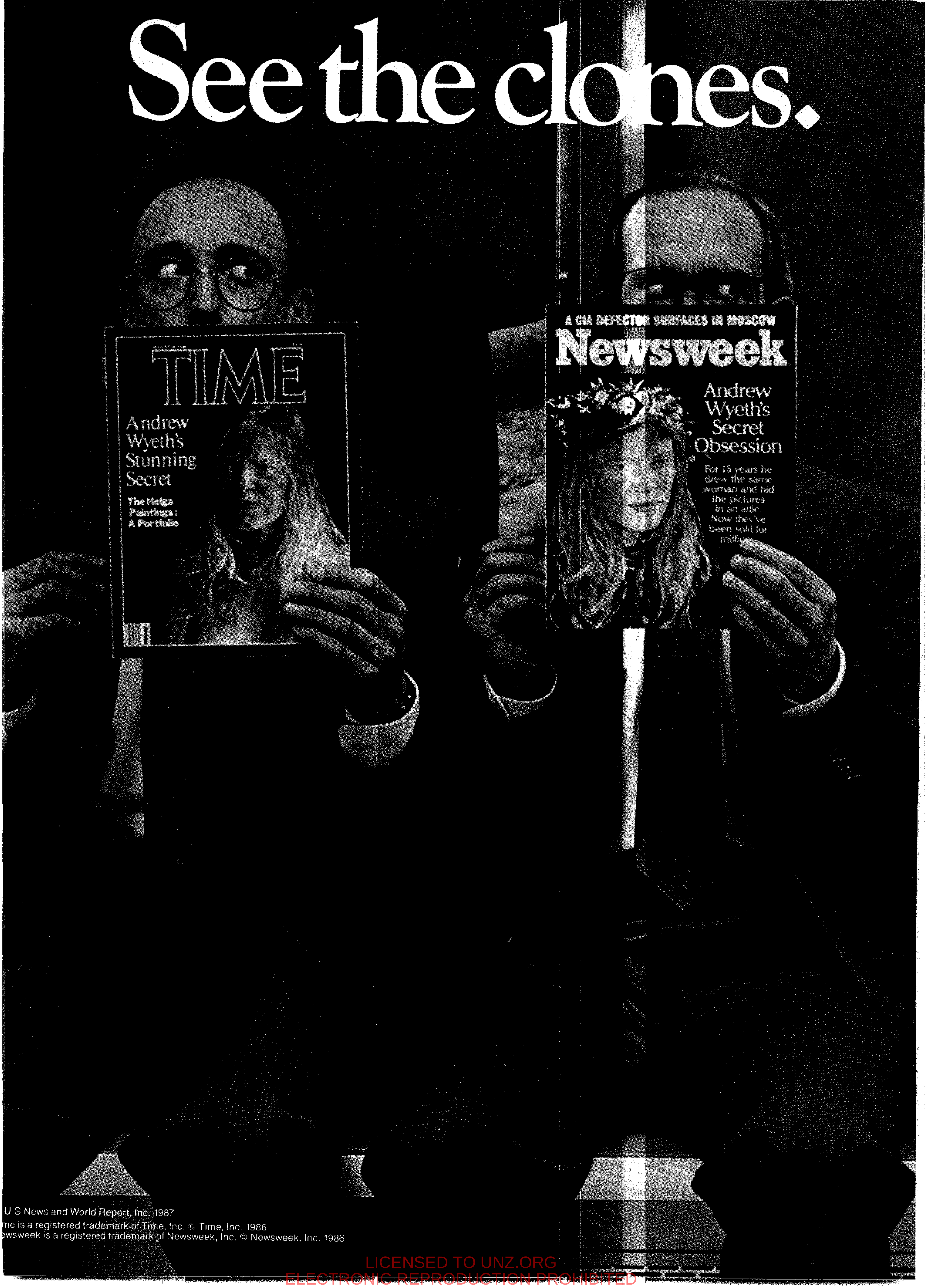
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Andrew Wyeth's Stunning Secret
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For 15 years he drew the same woman and hid the pictures in an attic. Now they've been sold for mill

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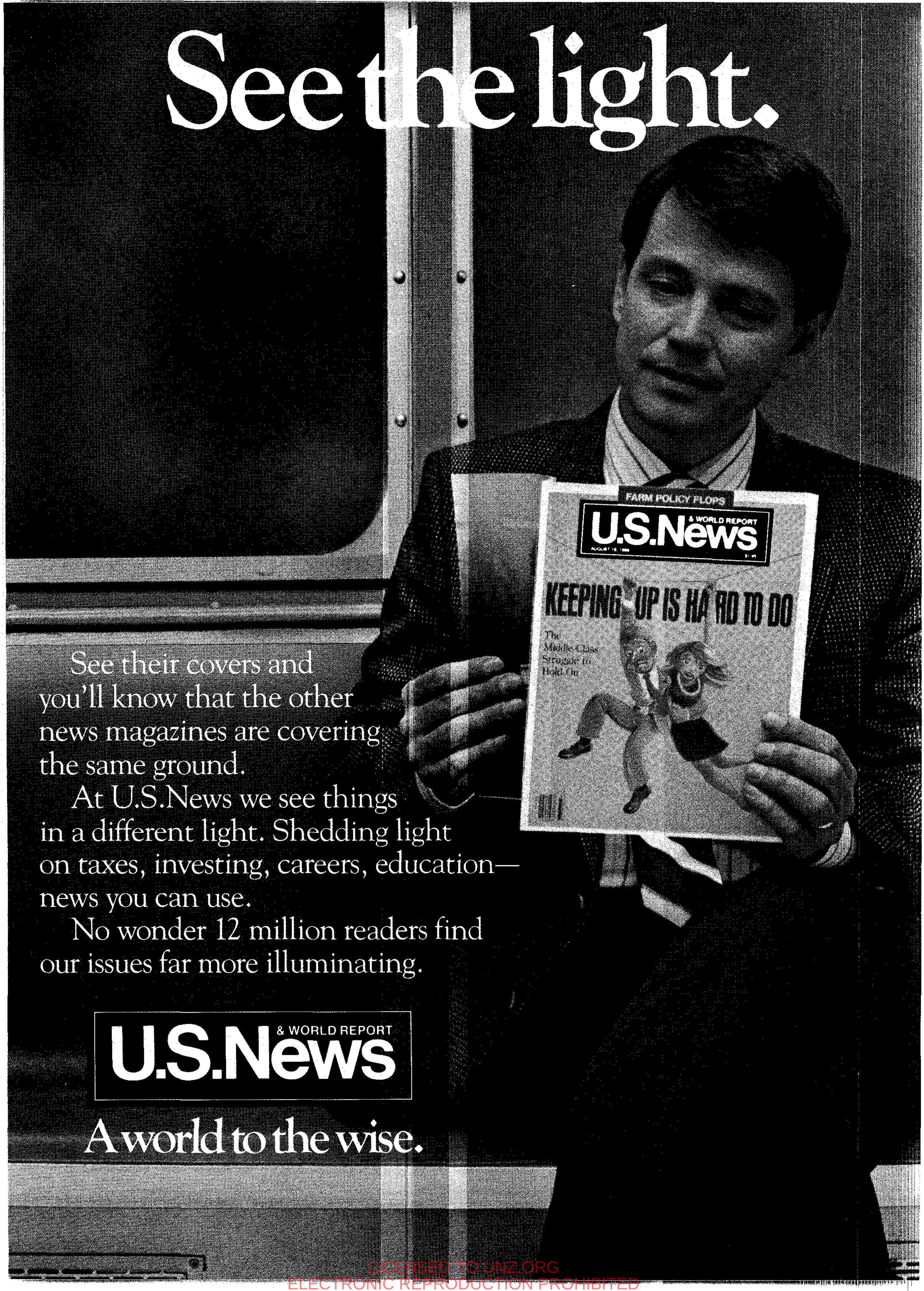
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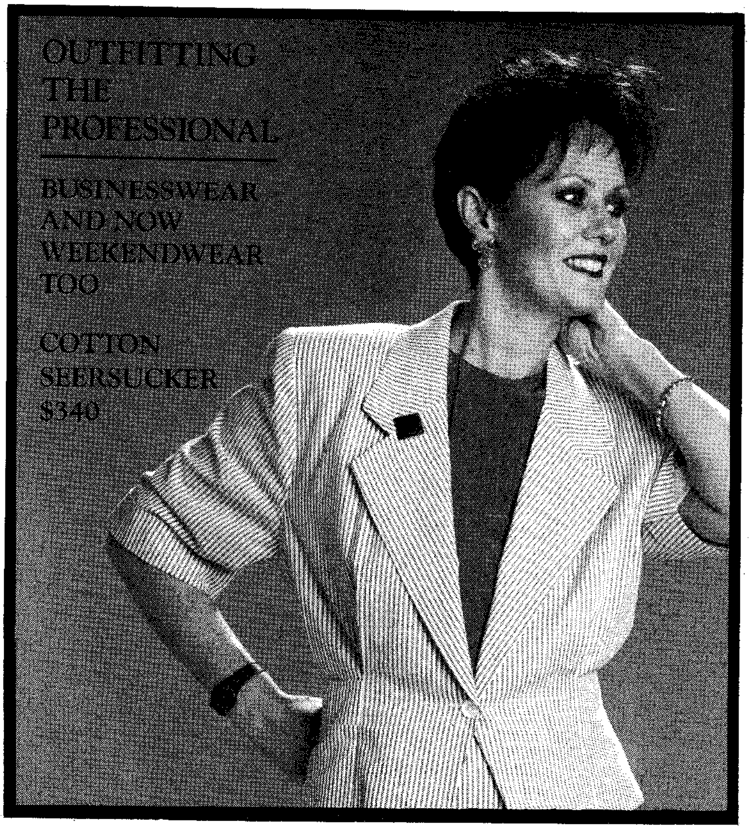

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nique as an interviewer until I read her article. I was truly shocked to find that she included nothing of substance from our meeting.

What Morrisroe wrote, and what you published, was a sham and a shame—a clearly biased piece filled with mistruths, hearsay, and gossip, mostly from unnamed sources.

Esther Margolis
President, Newmarket Press
Manhattan

Patricia Morrisroe replies: I have twenty pages of notes from my meeting with Esther Margolis. As publisher of a book about Myerson's year as Miss America, Margolis sought to depict her as a feminist symbol. Though this approach may be appropriate for the book, I didn't feel it was pertinent to the article I was writing. I did, however, take all of Margolis's comments into consideration. During the two months I worked on the story, I interviewed more than 50 people. Twenty of these were identified by name in the piece; others requested anonymity because of the sensitive nature of the material. *New York*'s research department carefully checked the quotes from each source to verify their accuracy.

The Return of Mr. Peepers

TO MY GREAT JOY, I FIND MR. PEEPERS IN *New York* for the third week in a row. I've always thought this was the best part of the magazine, and "Mr. Peepers: More and More and More—The Windsor Jewels" ["Fast Track," March 30] was very touching.

Welcome back, sir.

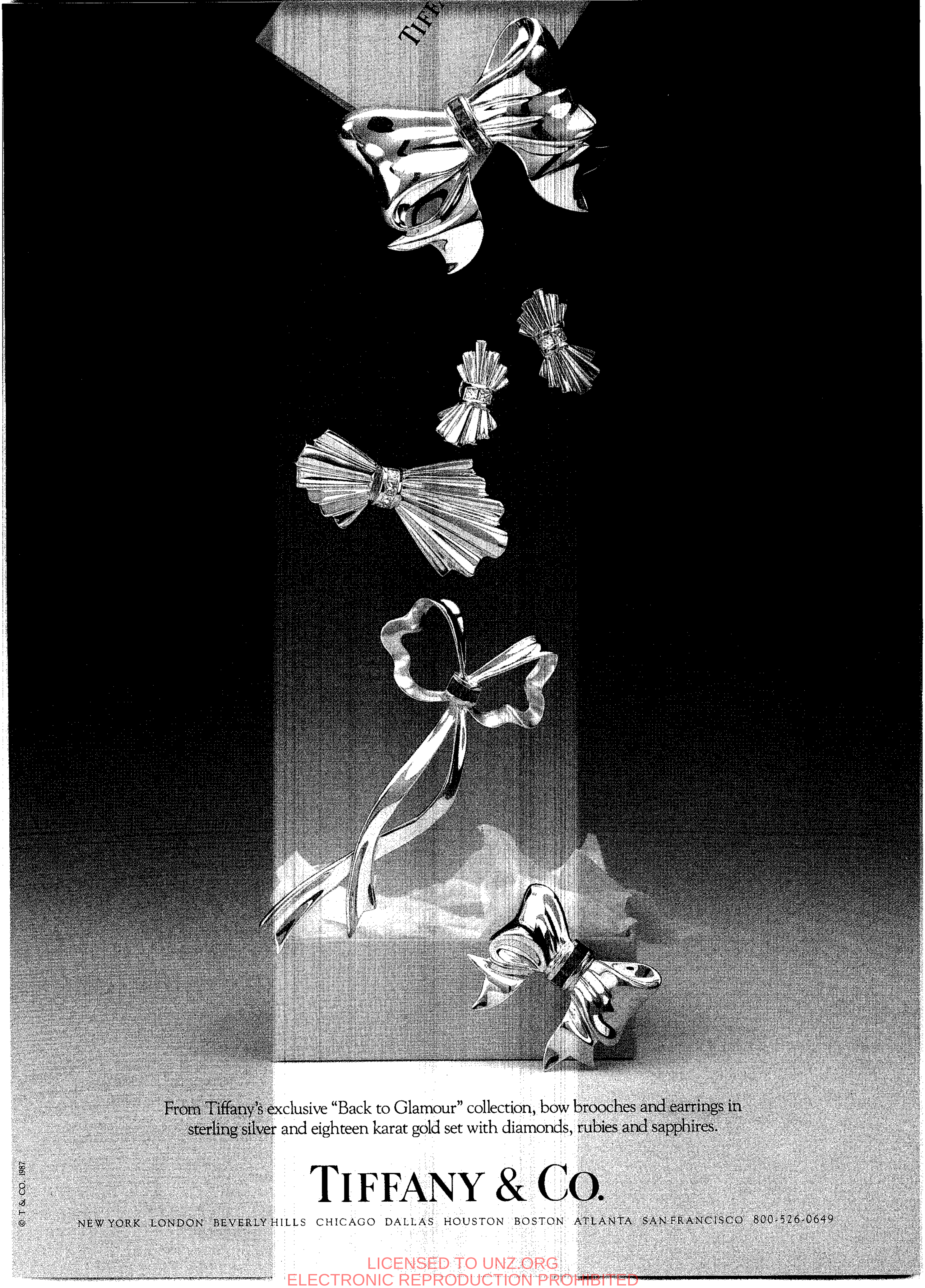
J. Manzella
Grand Rapids, Mich.

Good Food for All

GAEL GREENE'S GUSTATORY REVELAtions usually make my mouth water, but "The French Evolution" [March 23] was snobbish. When she writes, "I would never send anonymous readers here (to wither and waste away in the Gulag behind the bar), because Le Cirque without Sirio hovering is not Le Cirque at all," are we to assume that only those persons known to the management should bother to book a table? Or that people who appreciate fine food are incapable of enjoying it when not seated at the best table? Nonsense!

We have had many fine meals in New York restaurants without the owner or the chef hovering over our table. It works the same way when out-of-towners come to Chez Panisse—Alice Waters may not greet them personally, but they have a magnificent meal just the same.

Mary Jo Pace
Berkeley, Calif.



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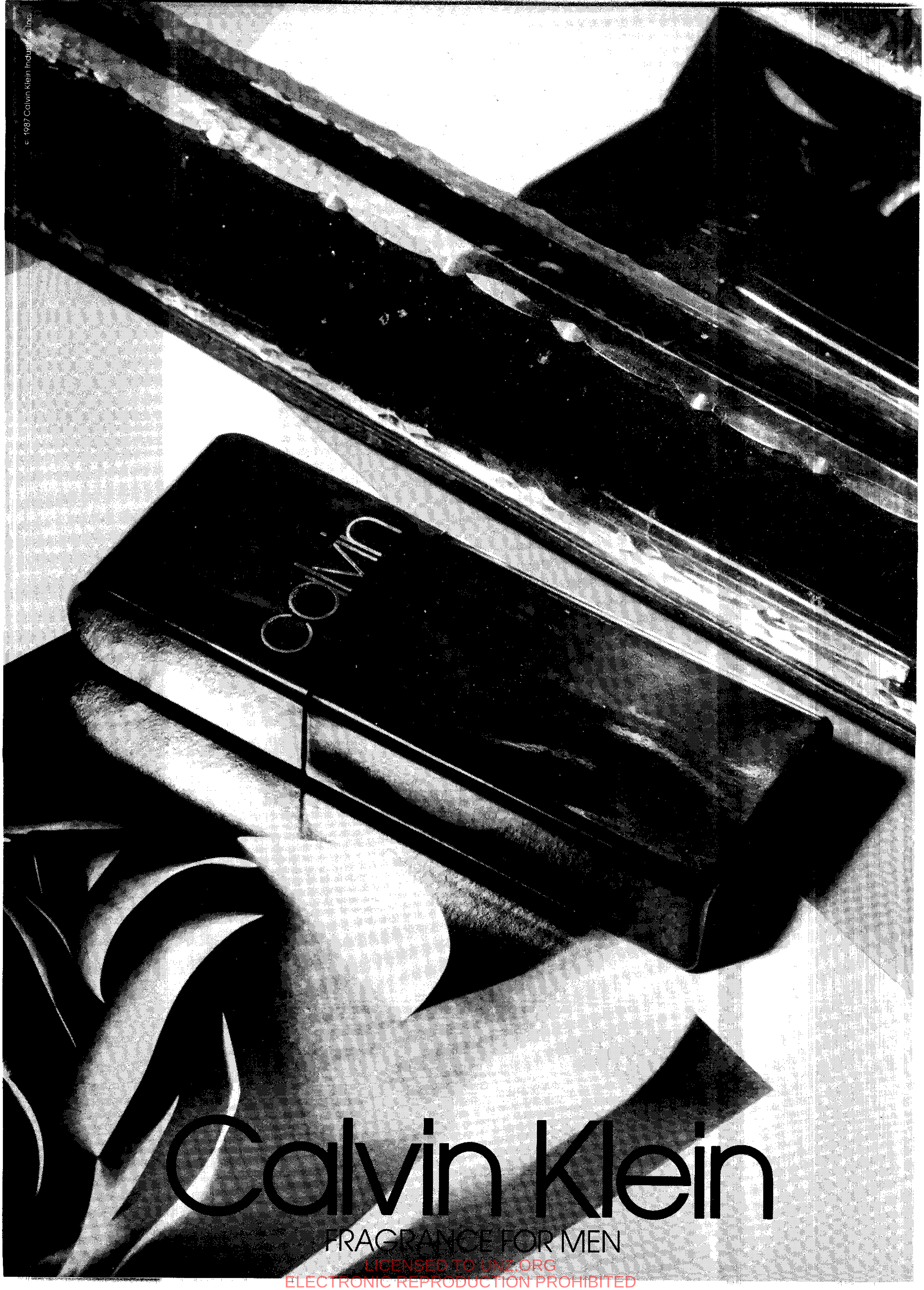
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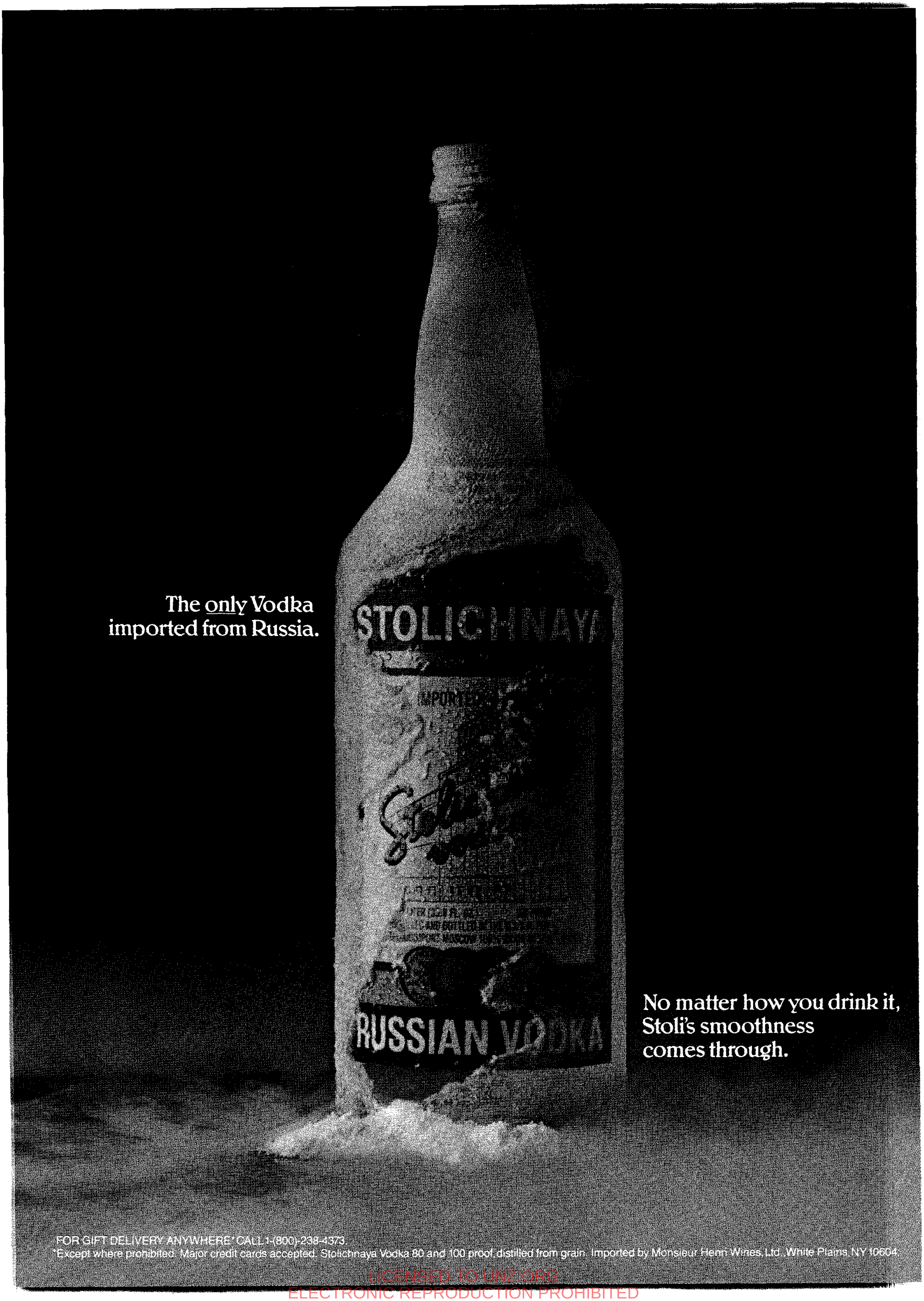
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INTELLIGENCER

BY JEANIE KASINDORF

DIALING FOR D'AMATO...LINDA'S LATE SHOW...PARTY NEWS...MIDSUMMER NIGHTMARE

WHO YOU CALLING A FAVORITE SON?

Senator Alfonse D'Amato says he has been the victim of a "dirty trick" played by someone who conducted a telephone poll of New York Conservative Party leaders about whom they will support for president in 1988. The pollster's questions—including one that asked the leaders if they would back a slate of uncommitted delegates led by D'Amato—left the impression that the senator himself ordered the poll.

"I think it was meant to create some kind of controversy," D'Amato says. "But I have no idea who did it. I have never ever suggested that I should be a favorite son, and people know that."

Several people who received calls speculate that they came from the Bush or Kemp campaigns. "Those camps resent the fact that D'Amato is still uncommitted," one says. "They may have been trying to sow dissent among the conservatives and make it look like he's only doing it to build his own power base. They probably figured, 'As long as we're polling, why don't we plant a little bomb?' "

Kemp spokesman John Buckley says, "It sure didn't come from us." Bush spokesman Ed Rogers says, "It wasn't us. We have only the highest respect for the senator."

NEWSPAPER SOCIAL NOTES

New York news moguls will try to one-up each other on the party circuit when the American Newspaper Publishers Association holds its annual convention here next week. The *Daily News* has rented Carnegie Hall, where columnist Liz Smith and a "Cavalcade of Stars" will entertain. *Newsday's* David Laventhol will serve guests cocktails atop the Marriott Marquis before ushering them downstairs to a performance of *Me and My Girl*. And the New York *Times's* Punch Sulzberger will be the co-host of what is already being called "the heavyweight cultural event"—a cocktail party for 1,000 at the Metropolitan Museum, with a viewing of the Courtauld Collection show.

MORE STATIC ON PARK PLAN

The Central Park Conservancy has come up with its latest plan to turn part of Belvedere Lake into a stage for summer performances by the New York Philharmonic and Metropolitan Opera. Consultants who have seen it say that it is not substantially different from the one that drew widespread criticism last January.

That plan called for paving part of the Great Lawn and building a pier on the lake for a stage. It was withdrawn after critics complained that the stage would destroy the breeding ground for rare dragonflies and damselflies.

"They've changed the shape of the stage," says Arthur Baker, director of the Parks Council, a watchdog group, "but they still want to put gravel and asphalt where grass should be." Another critic says, "Their solution to the dragonfly problem was to do a study that will show that the dragonflies can mate elsewhere."

A Conservancy spokeswoman says, "The plan is in its preliminary stages. We're looking at our options."

BELVEDERE LAKE

ELLERBEE MULLING ANOTHER SHOW

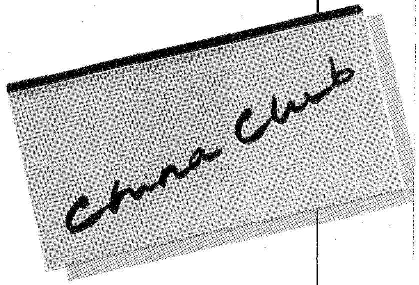
Linda Ellerbee, co-host of *Our World*, is talking to ABC about starring in a new late-night television show. *Our World*, which is on opposite *The Cosby Show*, has the lowest rating of the 97 prime-time shows this season.

A source familiar with the negotiations says that Ellerbee has met with ABC entertainment-division president Brandon Stoddard to discuss the show, but that the two haven't reached an agreement about the format. "ABC has suggested she do it five nights a week," the source says, "but Ellerbee wants a Friday-night show." ABC wouldn't comment on the report. Ellerbee would say only, "My first commitment continues to be to *Our World*."

LINDA ELLERBEE

CHINA CLUB'S NEXT RESORT

The China Club—a record-industry hangout where stars like Stevie Wonder and David Bowie occasionally perform—is opening a Southampton branch. Co-owner Danny Fried, who founded the original club on Broadway near 74th Street in 1985, has just purchased the seventeen-year-old Cruiser Club, overlooking the Shinnecock Canal. "We want to create the intimate feeling we have on Broadway," says Fried, who plans a Memorial Day-weekend opening.



CHINA CLUB MATCHBOOK

ASSISTANT EDITOR: PEG TYRE

Photographs: top, ©1987 Thomas Victor; center, Erica Lansner/Photoreporters; bottom, David Kelley.

RUTH RECOMMENDS

BY RUTH GILBERT

Stroll through a springtime flower show, a lovely botanical garden complete with classical music (and jazz), at the Market at Citicorp Center May 5 through 18. It's free, and a city-dweller's treat.

'MEMED, MY HAWK'

Peter Ustinov (above) wrote, directed, and stars in this film, adapted from Yashar Kemal's novel, about a power-hungry feudal lord in 1920s Turkey. It opens May 1 at the Guild 50th Street.

SONGS OF EDVARD GRIEG

Lyric soprano Norma French (above) is of Norwegian and Danish ancestry and, with her lovely voice, is triply equipped to handle Grieg's songs. Her recital takes place April 30 at Alice Tully Hall.

'LES LIAISONS DANGEREUSES'

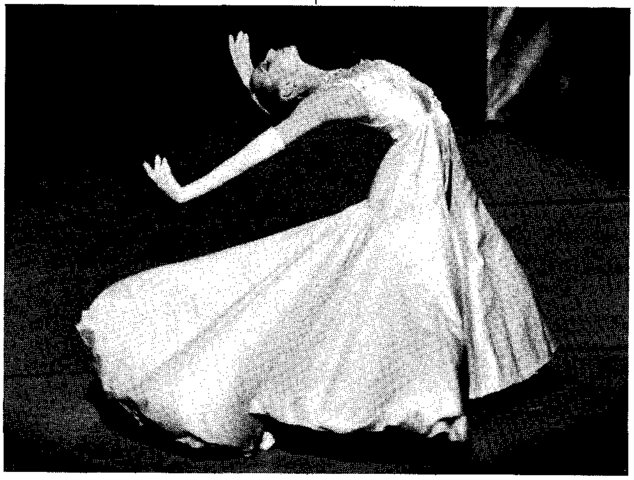
Above are Lindsay Duncan and Alan Rickman in the Royal Shakespeare Company's spicy production of Christopher Hampton's play. It's previewing at the Music Box Theatre and opens April 30.

'EDUCATING RITA'

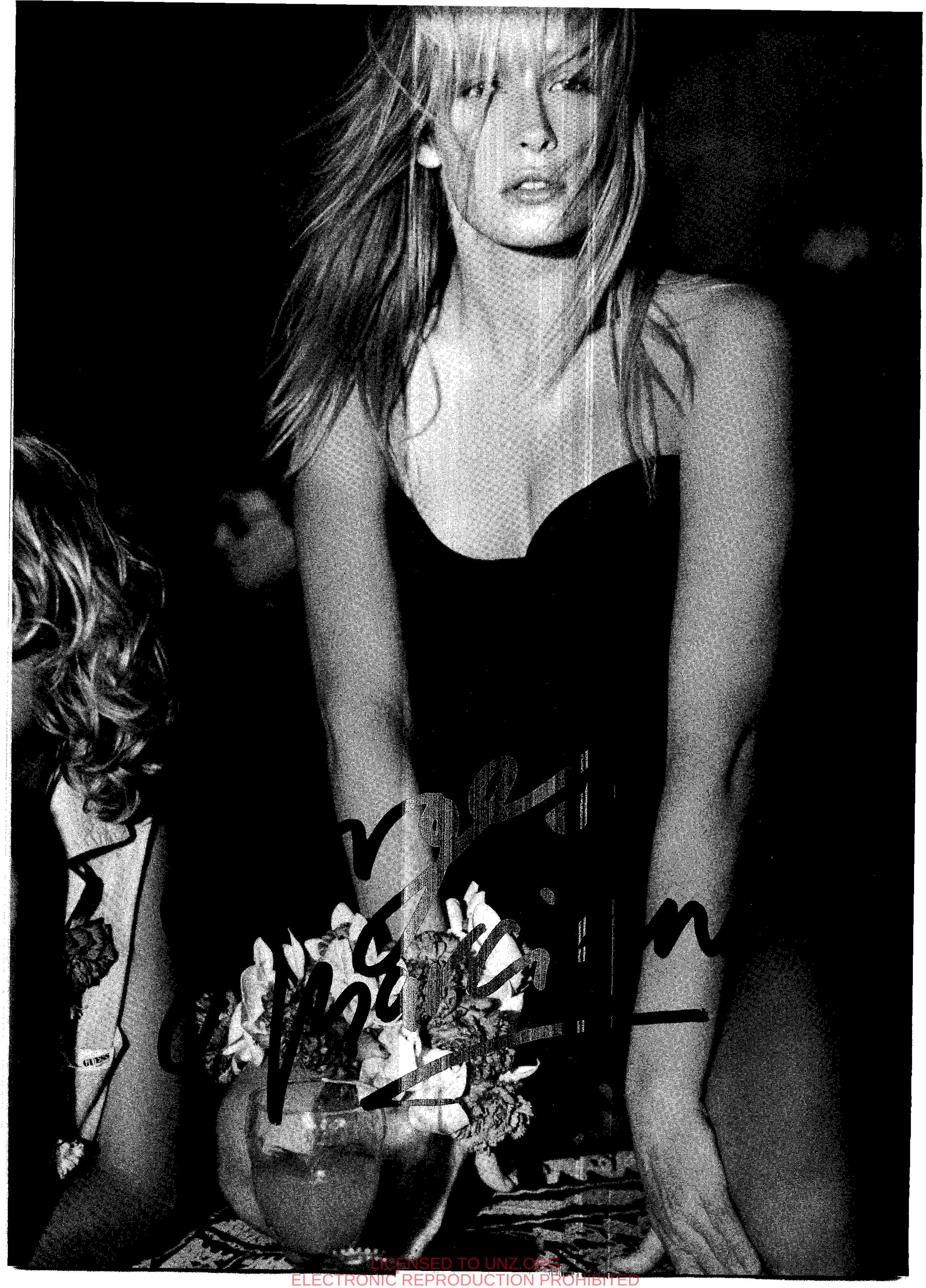
Austin Pendleton and Laurie Metcalf are the stars of this stage comedy, which was made into a highly successful film after a highly successful run in London. It's previewing at the Westside Arts and opens May 7.

NEW YORK CITY BALLET

Below is the beauteous Stephanie Saland, one of the company's principal dancers, in a passage from Vienna Waltzes. *You can see it performed at the New York State Theater May 1, 2, 6, 7, and 10, and at later dates this season.*



Photographs: center, Steve Sherman top right, Dee Conway, bottom left, Michael Brosilow; bottom right, Paul Kolnick.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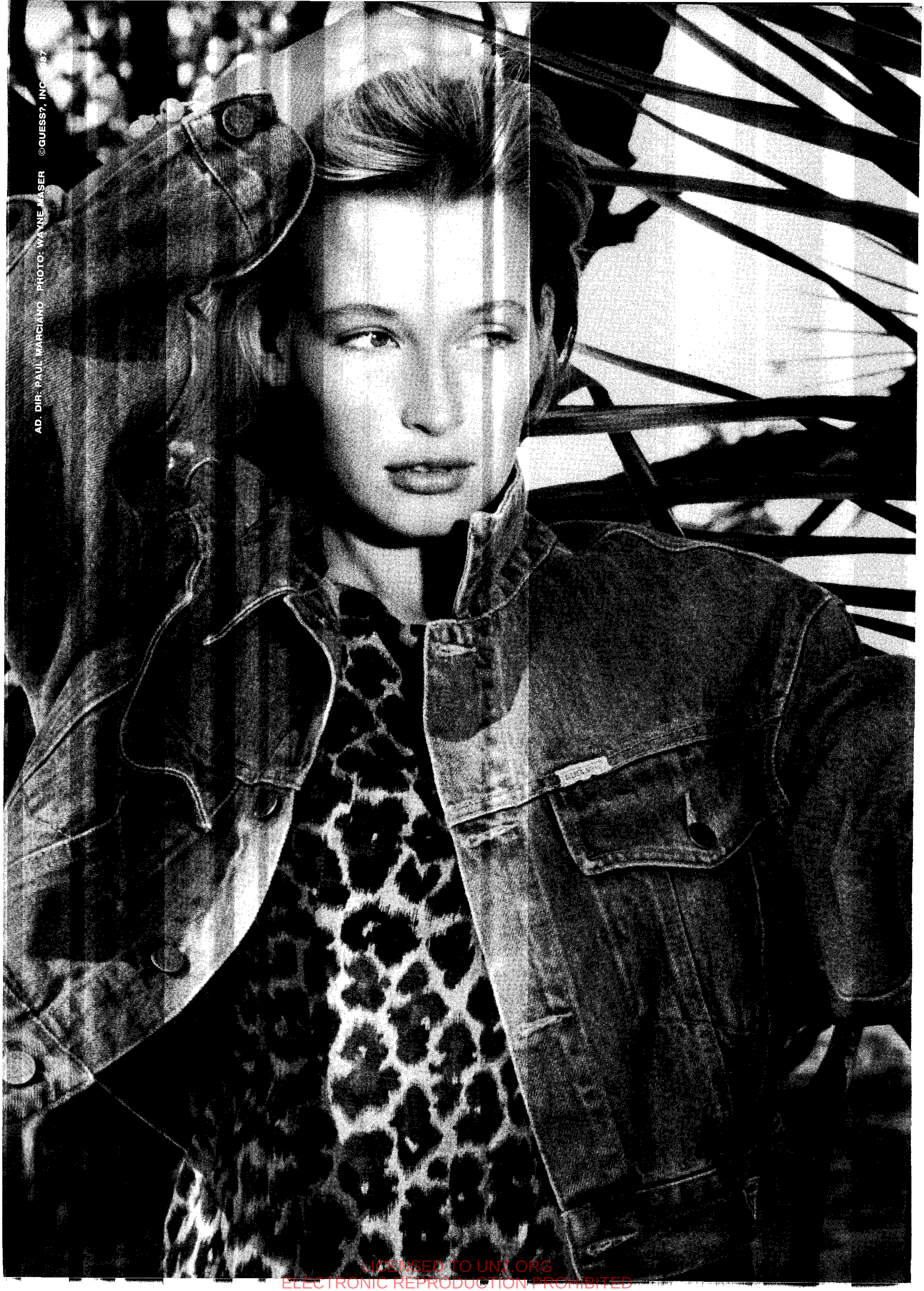

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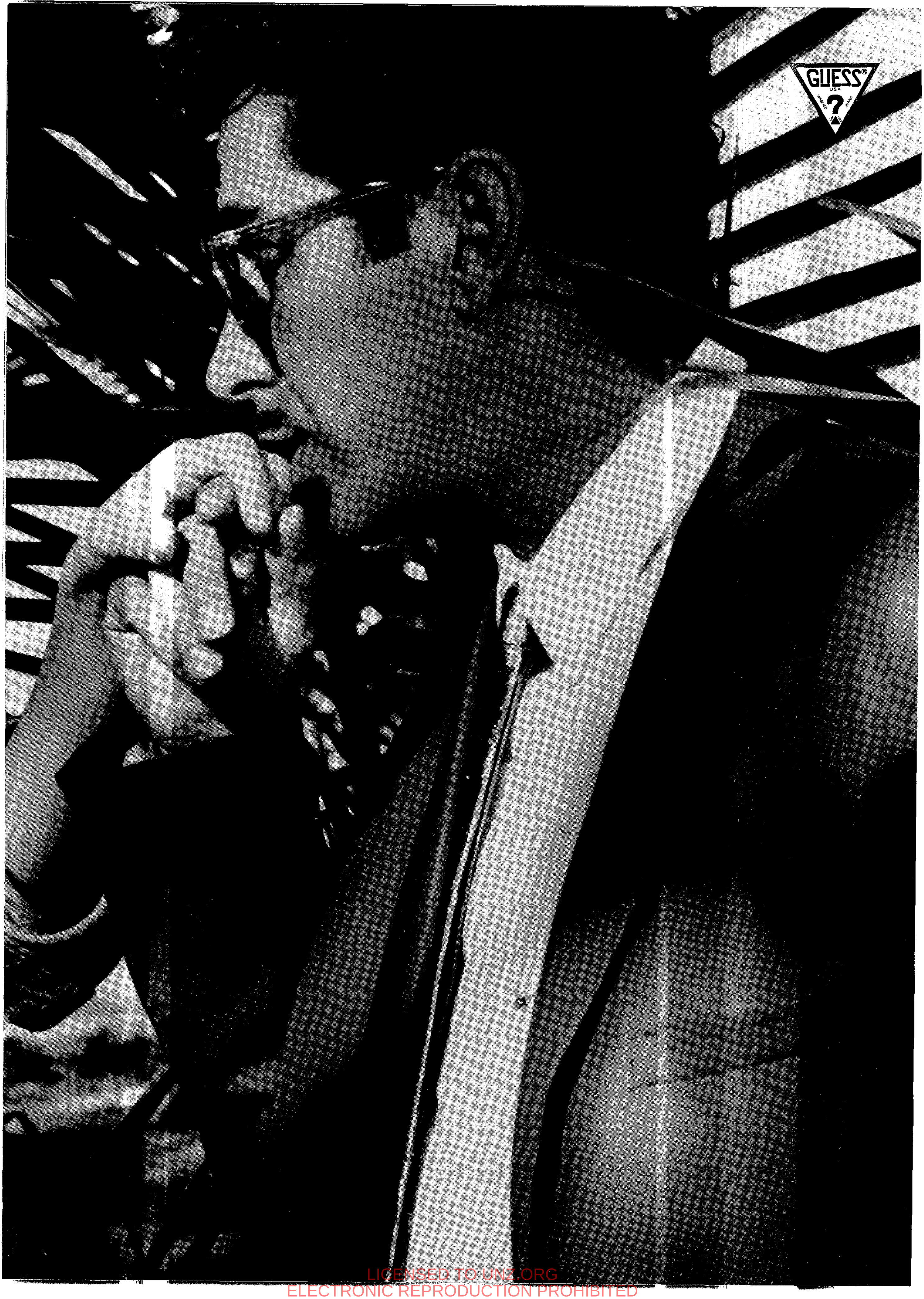
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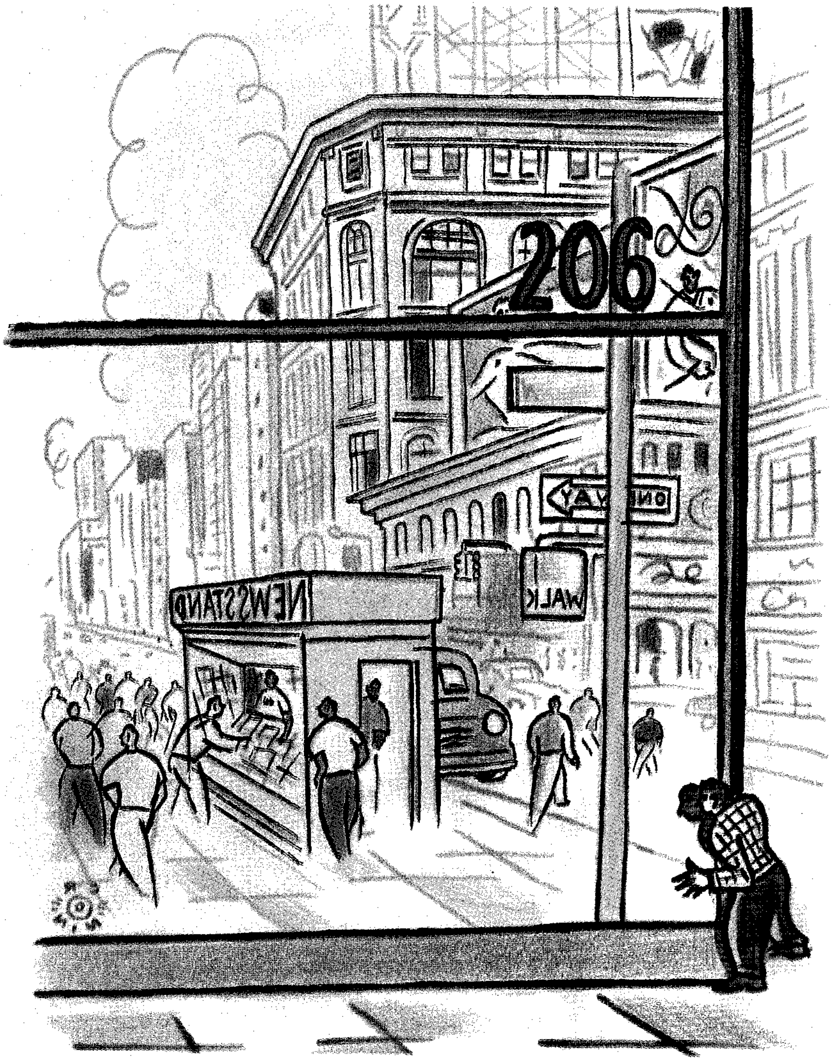
—George C. Wolfe



THE EMPIRE DINER IS NEW YORK. IT'S OPEN 24 hours a day, and there is a mix of people, all types. Here you find them eating breakfast at 7 P.M. and dinner at 3 A.M.

—Paulina Porizkova

I LIKE TO PLAY TENNIS. TWICE A WEEK, BROADcaster Fred Robbins and I go over to the Randalls Island tennis courts: He picks me up in his battered, snub-nosed, black-and-white Triumph, which may be the smallest car in New York, and we drive up Park Avenue to the Triborough Bridge. We arrive at about 2 P.M., and there is no one there. We have a wonderful view of the city, of the East River skyline. These are the best public courts in New York. They have both clay and hard surfaces, and they are great for those of us who don't want to play on the stone-encrusted courts in Central Park. There, you never know where the ball will go when it bounces. It might go east, it might go west, over to Sutton Place, or up to Harlem Hospital. Randalls Island gives you the truest and most predictable bounce in the city.

—Gay Talese

MY FAVORITE PLACE IS WOODY'S IN THE VILLAGE. Not only is the food great, but they have a great-looking bartender there named Kathryn.

—Judd Hirsch

THERE'S A HALLUCINATORY QUALITY ABOUT THIS city. I'm always afraid that if I turn my back at the wrong moment, the buildings and plazas will suddenly vanish into thin air. At no time are you more vulnerable to this fear than during childhood, when magic abounds. So two or three times a year, I return to the block where I grew up for an orgy of weightlessness. There I stand—on the southeast corner of 82nd and Park—swamped by ancient longings like some dim-witted sea turtle at the mercy of migratory tides. The Metropolitan Museum shimmers in front of me; Grand Central station melts into the distance off to the left.

I try to steady them with my gaze, but it's hopeless. They lift off the ground like great tissue

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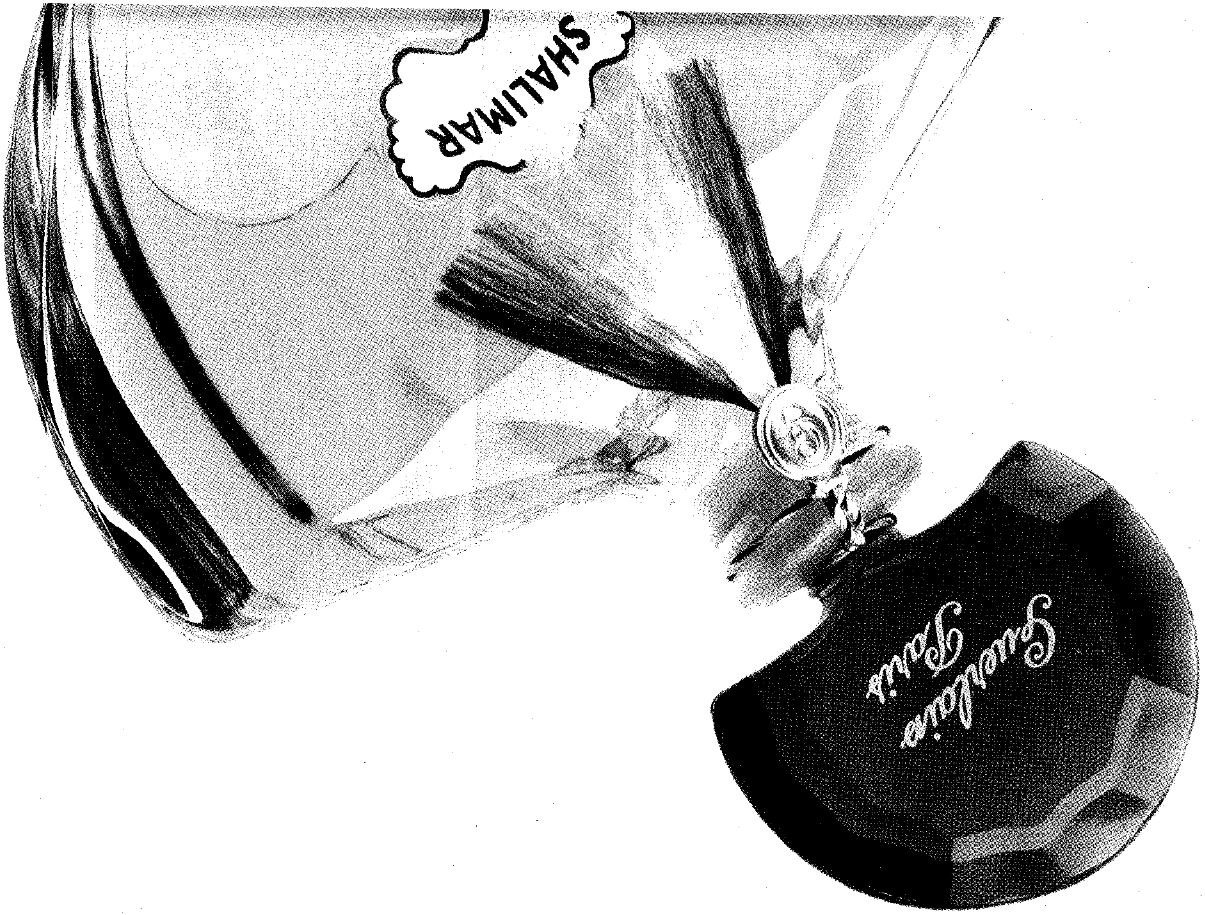
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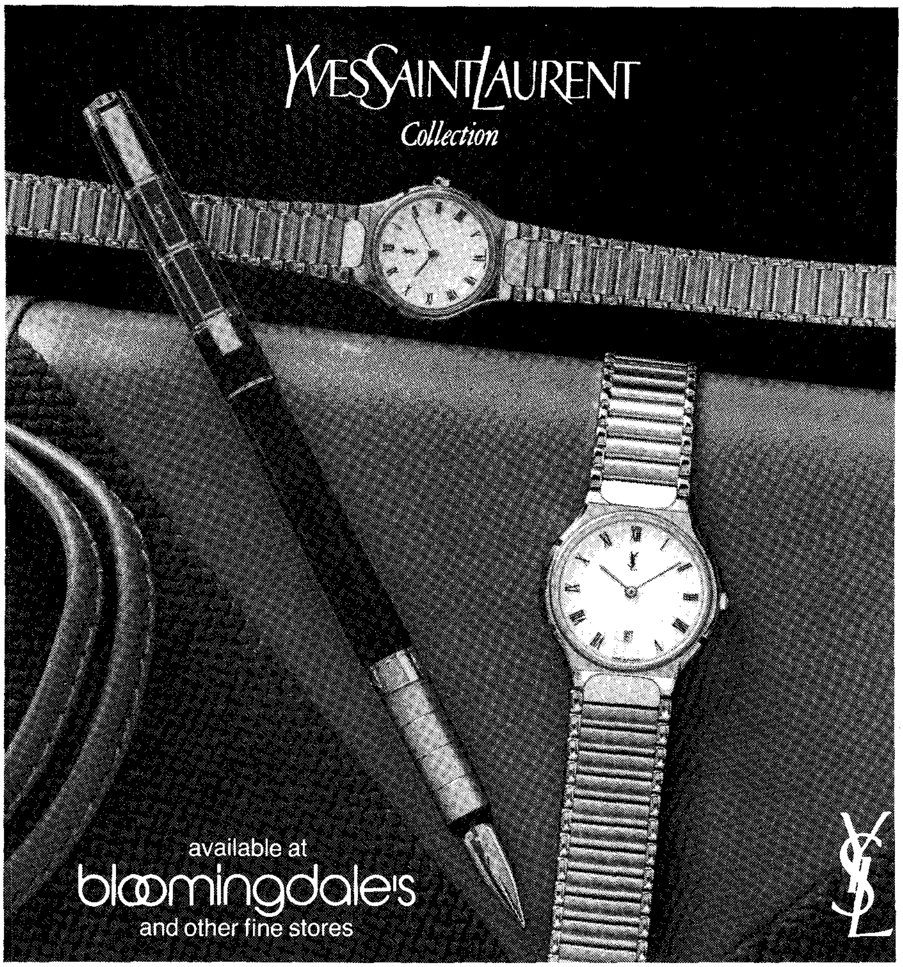

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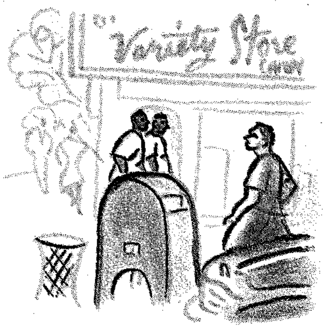
kites. I long to let out some primordia howl or hurl myself against a speedin car to stop this evaporation and leave m imprint—a sound, a broken necklace—*anything* to prove I was there. But th harder I try to hold on, the more insubstantial I feel. Then a kind of panic set in. New York and its loveliness will always elude me. That's the essence of it lure.

—Tina How

I LIKE TO GO TO THE BRONX ZOO IN TH summer; watching the animals is ver soothing.

—Brooke Asto

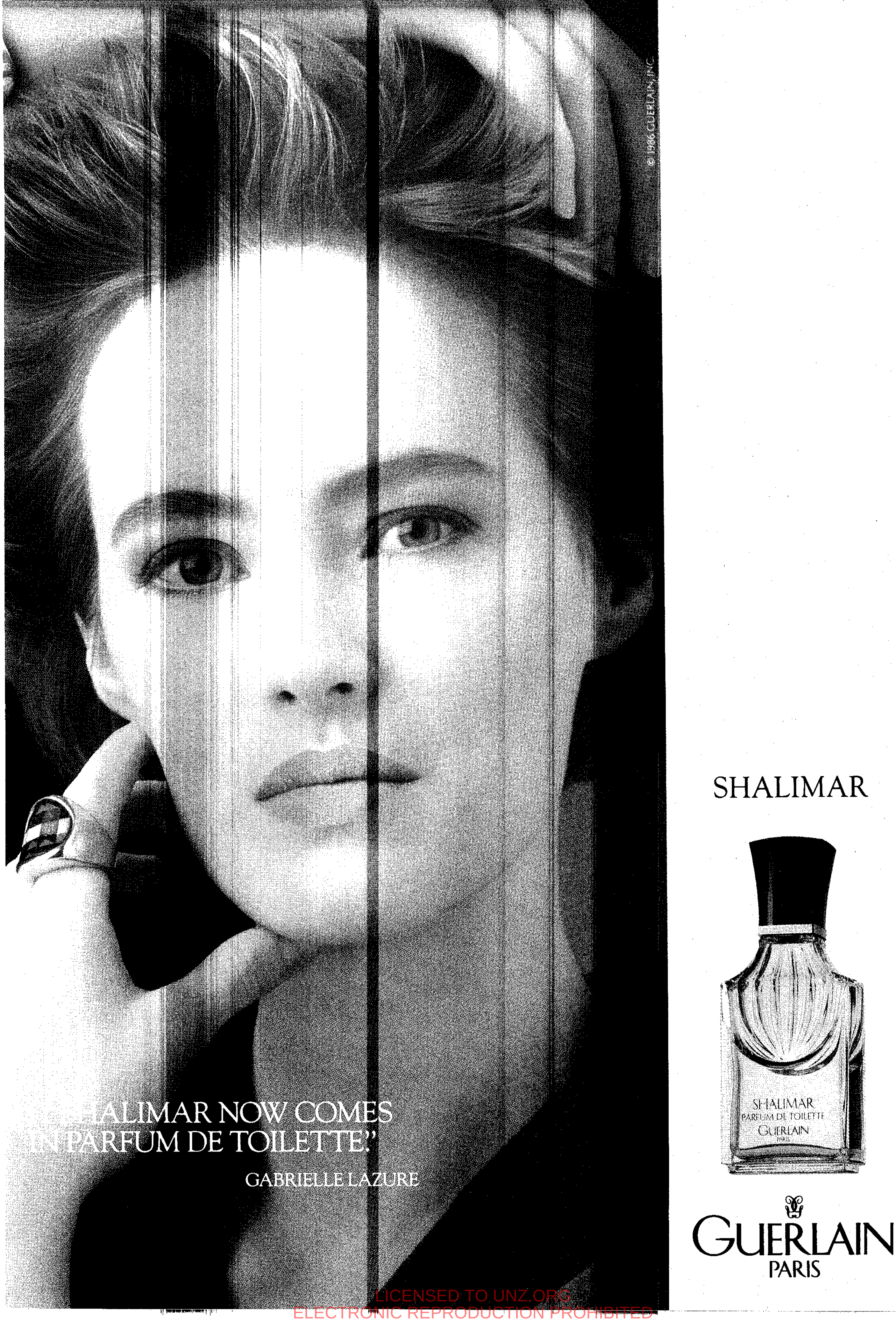


FOR ALL THE WRONG REASONS, WHIT New Yorkers rarely find their way t Harlem except to do business. Outsiders—Dutch, Germans, Swedes—fin themselves going to Harlem to hear jazz listen to gospel music, and eat at Sylvia's, Copeland's, and Flash Inn. They walk the streets of Harlem to see the Morris-Jume Mansion, where George Washington se up his headquarters during the Revolutionary War. And they walk the streets o Strivers Row, where they see Stanford White houses from the turn of the century.

There are marvelous churches, great boulevards, regional theater, and the Harlem museum, on 125th Street. The greatest collection of black American literature is housed in the Schomburg Center for Research in Black Culture at 135th Street and Lenox Avenue. There are architectural wonders at Grant's Tomb, and there is a loving and caring people who would welcome white Americans as they do white Europeans if only white Americans weren't so afraid. It's a pity, and it ought to change.

—Wilbert Tatum

ANY MANHATTAN STREET IN THE MORNing when floods of people are going to work, all neat and shiny like schoolchildren. Then there are all the ethnic parts of New York—Sunday brunch at Teresa's on the Lower East Side, Saturday-night dinner at Sylvia's in Harlem, and all the ethnicity in between. New York is like many villages in one; you can walk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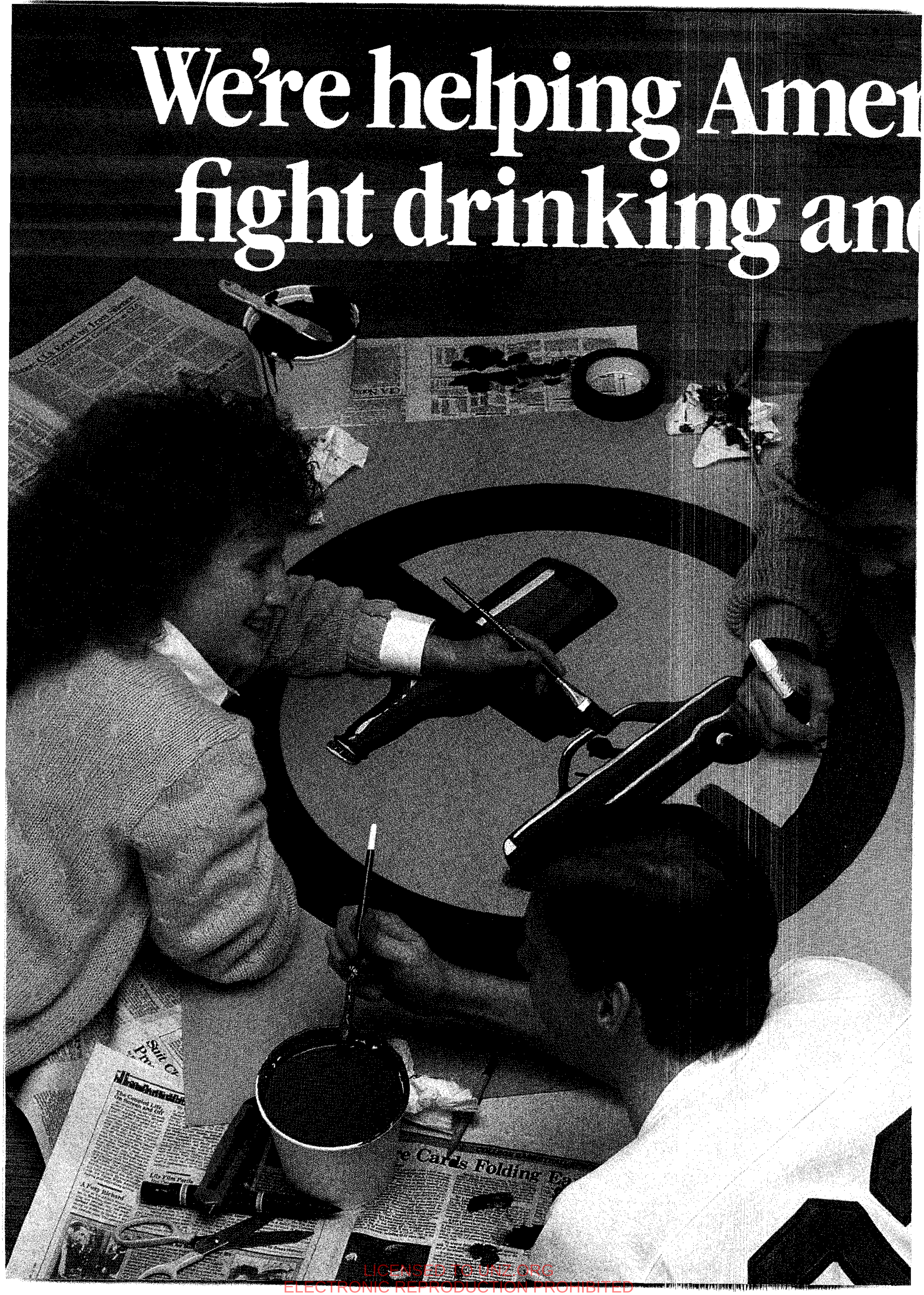
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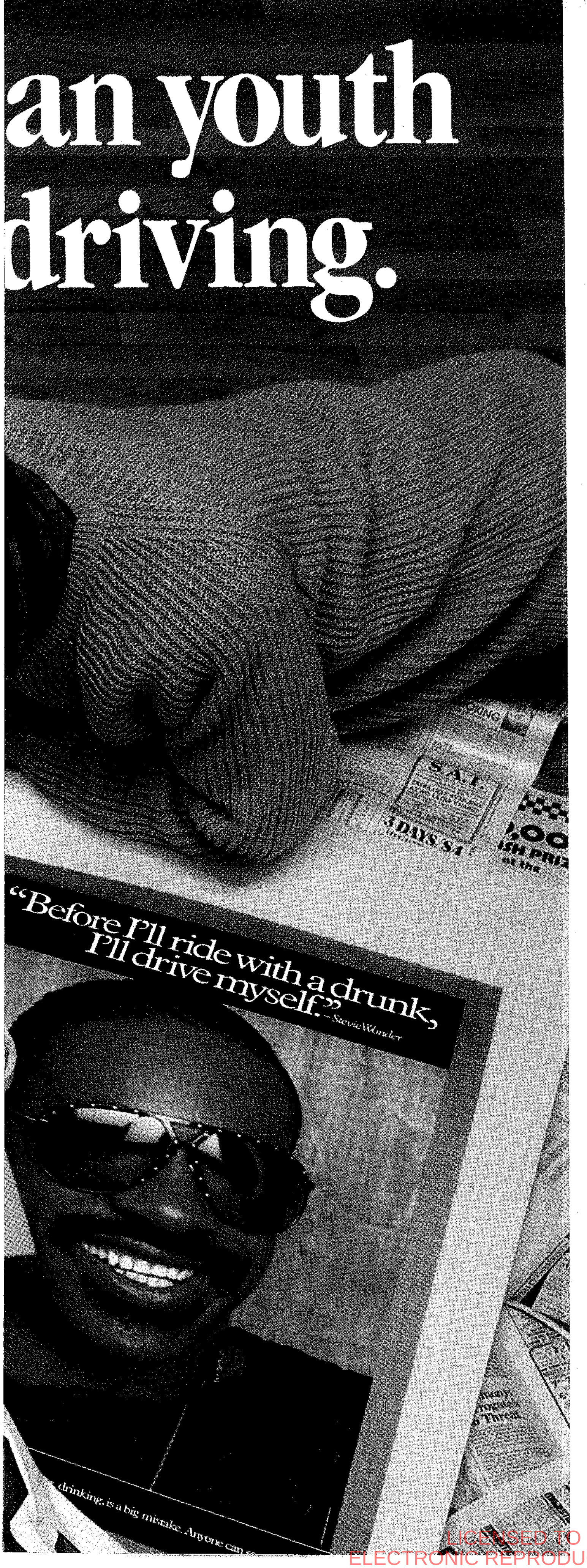

"Before I'll ride with a drunk, I'll drive myself."
—Stevie Wonder
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The single leading killer of 15-to-24-year-old Americans is drunk driving. Reader's Digest is committed to help stop this carnage.

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The challenge was launched with a poster of Stevie Wonder that says "Before I'll ride with a drunk, I'll drive myself." This poster won a Reader's Digest competition that attracted 1,500 entries from advertising agencies across the country.

Meeting the challenge.

Reader's Digest issued the challenge to more than 16,000 U.S. high schools.

Across the nation, thousands of students responded by devising programs that reached tens of thousands of people. And 115 programs —ranging from poster campaigns to puppet shows to rock videos—won scholarships.

More important, teenagers told us the Reader's Digest effort has kept them from drinking and driving—and probably saved their lives.

A good start. But drinking and driving is still killing people. So the challenge was issued again this year with another $500,000 in Reader's Digest Foundation scholarships to encourage students to keep working on this critical issue.

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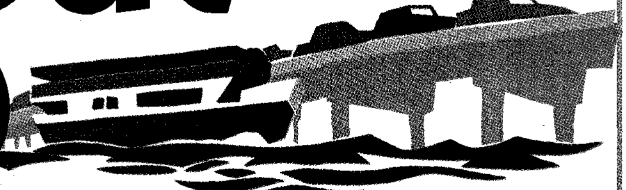

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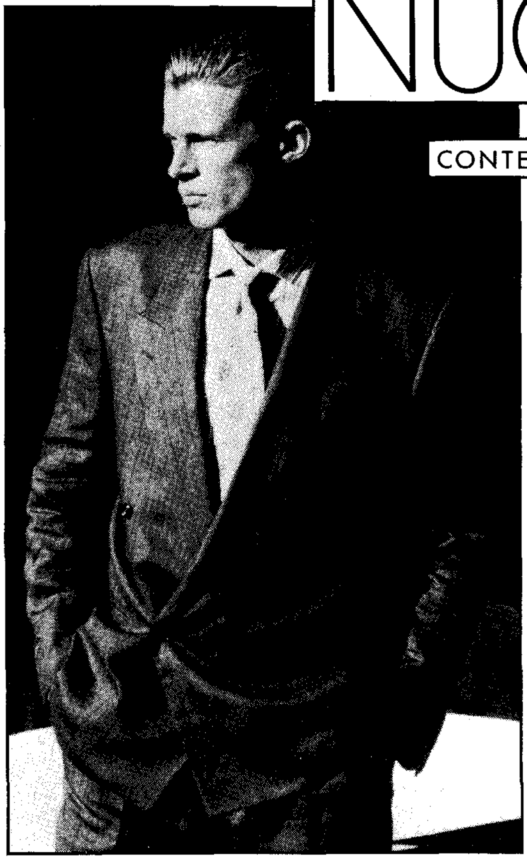

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SUN: 12:30-6PM

one block and find yourself in a totally different world. I'm in love with New York, and I suspect I always will be.
—Gloria Steinem

GOING TO BROOKLYN TO GET A TRAINED "attack" dog so I can walk the streets safely and take my wife to see an obscure Indian film at the Film Forum. This is done in conjunction with weekly martial-arts training with the incomparable Larry Tan, midtown. Forearmed is forewarned. When I'm occasionally injured in these encounters, I repair at Kenny Gong's studio in Chinatown.
—Lou Reed

THERE IS NOTHING LIKE A WARM SUMMER evening while waiting at the Lincoln Center plaza before a Mostly Mozart concert. People are milling around, eating sandwiches, and chatting. There is something peaceful about the scene, even though Broadway—congested and noisy—is only a few feet away.
—Felix Rohatyn

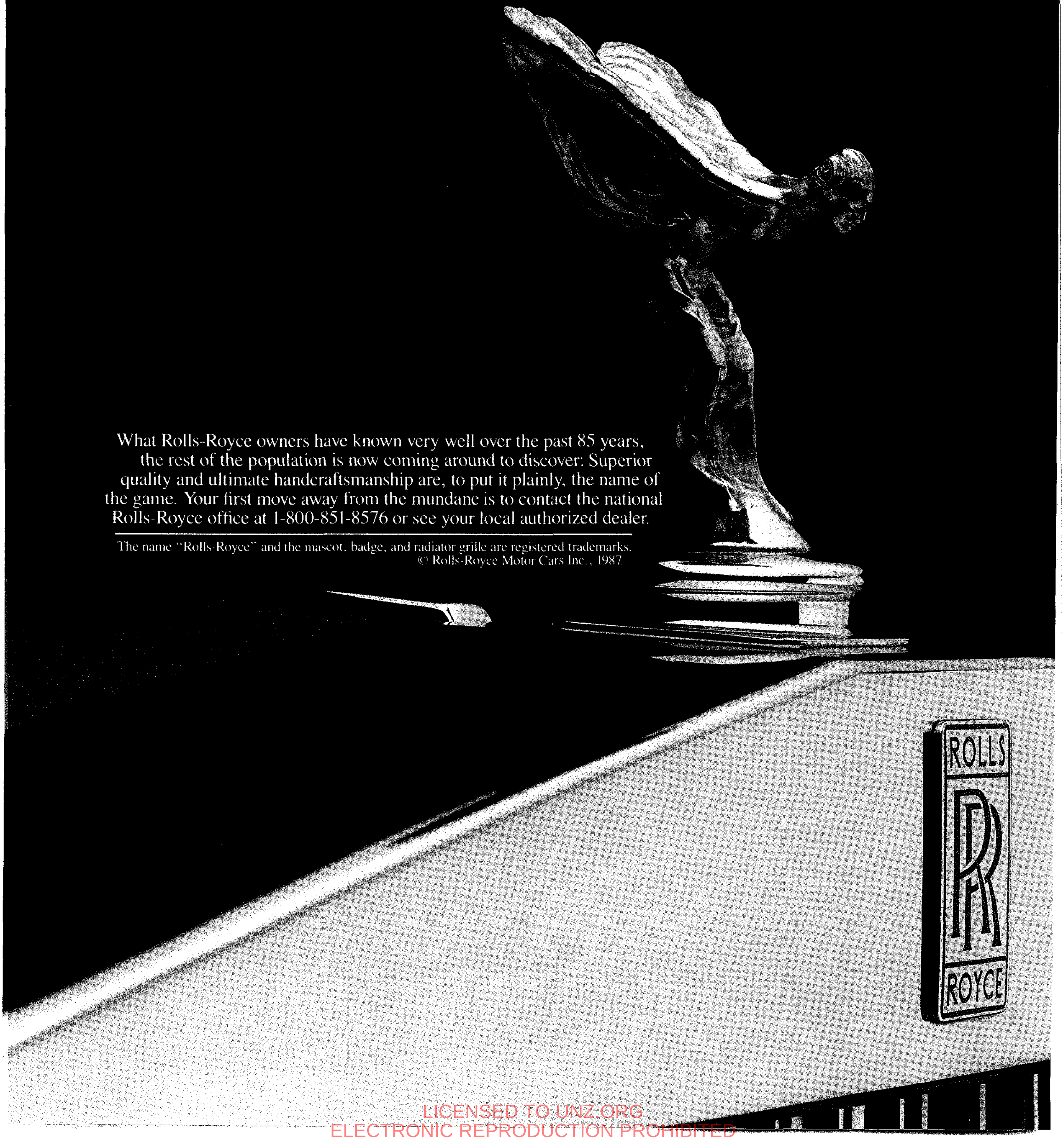
I LIKE TO TAKE MY TWO DOGS FOR WALKS. We head south and go through Little Italy. Then I stop to buy pizza and eat it on the street. Continuing on, I wander into Chinatown; there, I stop to eat an egg roll. If I'm still hungry, I walk down Delancey Street to Essex for baklava. My favorite restaurant is Astray Café on Horatio Street. It's run by two guys who take great pride in their presentation.
—George Rose

ORSO AND DELSOMMA RESTAURANTS. Orso is theater, and Delsomma is family.
—Colleen Dewhurst

ELEVENTH STREET, BETWEEN FIFTH AND Sixth Avenues, means New York to me. Most specifically, 18 West 11th Street. When I was eighteen years old, I used to date Jenifer Ballard, my first girlfriend. Her mother was Lucinda Ballard, one of the finest Broadway costume designers, and her stepfather was Howard Dietz. They used to have great parties where people like Dietz and Schwartz, and Rodgers and Hammerstein, would sit down and play songs they had written. Other

"... people are moving away from the mundane towards products that exemplify superior quality."

—Yankelovich Monitor



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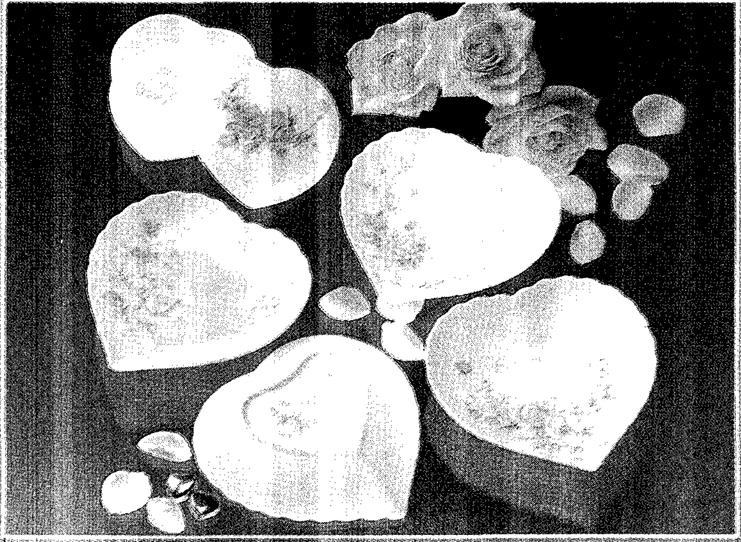

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people I met there were Helen Hayes, Elia Kazan, Mary Martin, Alan Lerner, Simone Signoret, Kurt Weill, Lotte Lenya, Boris Aronson, Sam Goldwyn, Nora Kaye, John Van Druten, Margaret Sullivan, John O'Hara, Ian Fleming, Vivien Leigh, Noël Coward, Betty Comden, Adolph Green, George S. Kaufman, and Geraldine Fitzgerald.

Those are the ones I can remember! There was a picture of a good friend on the piano, by the name of George Gershwin. Lucinda would give me tickets to go see Broadway shows she had done, which I would see over and over again, with her daughter Jenny. Like *Annie Get Your Gun* and *A Streetcar Named Desire.*

That was where my passion for the theater began. In 1970, 18 West 11th Street was blown up by the Weathermen... so in 1970 the building and the Broadway theater as I remembered it both seemed to end. But my passion for the theater is still alive—and so is Lucinda Ballard.

—Andre Gregory

BULGARI JEWELERS, WHERE I GO WHENever I want to be decimated and humiliated and made to feel like a miserable peasant. And every Wednesday, I can be found in the back booth at the Russian Tea Room having lunch with my friends.

—Jerry Della Femina

I LIKE BRADLEY'S ON UNIVERSITY PLACE, where I have lunch almost every day. It attracts a mix of people: writers, agents, jazz musicians.... Once, I brought a guy who runs a newspaper syndicate in Washington to Bradley's, and he said, "Wow, this is the place I've been looking for—it's quintessentially New York."

—Nat Hentoff

NEW YORK CITY, THE IMPERIAL CITY. Buildings and street basketball. Late-night car drives. There is nothing like the skyline of New York. It's man's version of the Rocky Mountains. It's the tourists of the future's Valleys of the Kings. It's neo-nature.

Everyone wants to see Giants. Pictures of grandeur: the top of a lone skyscraper (Empire State, World Trade, Chrysler, McGraw-Hill buildings) isolated against a perfect blue sky. Stand still, get it framed, feel the weight, tilt your head, then make it fall over. Or watch it as you walk by it till it begins to rotate. The building literally uproots and walks with you.

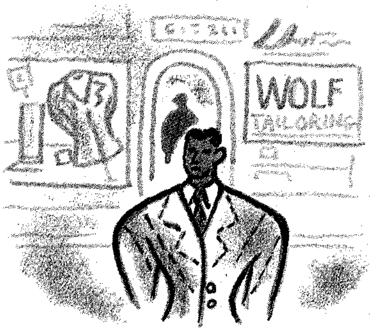
Buildings trigger the imagination. King Kong or the beast from *20,000 Leagues Under the Sea* walking down the street. Zeppelins flying overhead like in *Metropolis.* Images of Wall Street empty on weekends feel like the neutron bomb hit. People jumping out of windows during the Depression.

On street level, what competes with the buildings for a visual thrill is the spectacle of street basketball games in the cages on West 4th Street and Sixth Avenue, across from the Waverly theater. Those guys should charge admission. Other good places for watching/playing basketball are 36th Street and Second Avenue, and Tompkins Square Park.

When you live between the buildings and the basketball, time in the city can be a prison term. The city doesn't hide injustice. That's when you realize you're powerless and you can't change that much. The clubs are a drag, the parties boring. It's time for night driving. Three, four o'clock in the morning.

You get in your car. Preferably, it should be able to go around turns pretty fast. Music selection—anything from Fear or the soundtrack from *Taxi Driver* or early Alan Vega—blasting as loud as you can handle it. Start at Canal Street. You take the West Side Highway south, past the New Money City across from the World Trade towers. You descend into the short tunnel. It has to be empty, and if you go fast enough, the g forces shoot you up onto the FDR Drive and the entire city blasts you in the face.

—Robert Longo



THERE ARE THREE THINGS THAT I DO that really represent New York to me. The first is a ride on the ferry—from lower Manhattan to Staten Island and back again. Just for fun. The second thing is a visit to the Apollo theater. Even when it was closed, I would go up there. There is nothing like a walk down 125th Street—it's one of the most exciting things a person can do. The people, the sights, the sounds.

Finally, on Fifth Avenue, between 22nd and 23rd Streets, I like to visit Wolf the tailor. I have alterations done there, sure, but Wolf and his wife are two of the loveliest people I know to talk to. They are concentration-camp survivors with a complete sense of history, yet they are interesting and personable, and people come from various parts of the world to see them and bring them business. In fact, I was introduced to the Wolfs twenty years ago by an African ambassador.

—Percy Sutton

THE RUSSIAN TEA ROOM IS SO NEW York—you won't find anything like it anywhere else. It's spiffy and elegant, and it never changes. You can go in and see movie stars in their natural habitat. I also love anyplace on Park Avenue, especially from the mid-Fifties down to 48th Street. When I stand and look up at the skyscrapers, my heart stops. It's an incredible sight for a little girl from Little Rock. Then there are the theaters, the ones like the Majestic and the Music Box, which have been refurbished but not completely redone; they still retain their Art Deco look. There is theater in other cities, but there is nothing like a New York stage show. They are delicious, sexy, and intimate. I always feel so cozy and in great rapport with the rest of the audience.

—Helen Gurley Brown

THE STUDIO MUSEUM IN HARLEM HAS AN interesting show on the Harlem Renaissance, featuring William H. Johnson, Palmer Hayden, Aaron Douglas, and James Van Der Zee. If it weren't for this exhibition, few people would ever get to see these works.... Do people still go to the Cloisters to

(continued on page 102)

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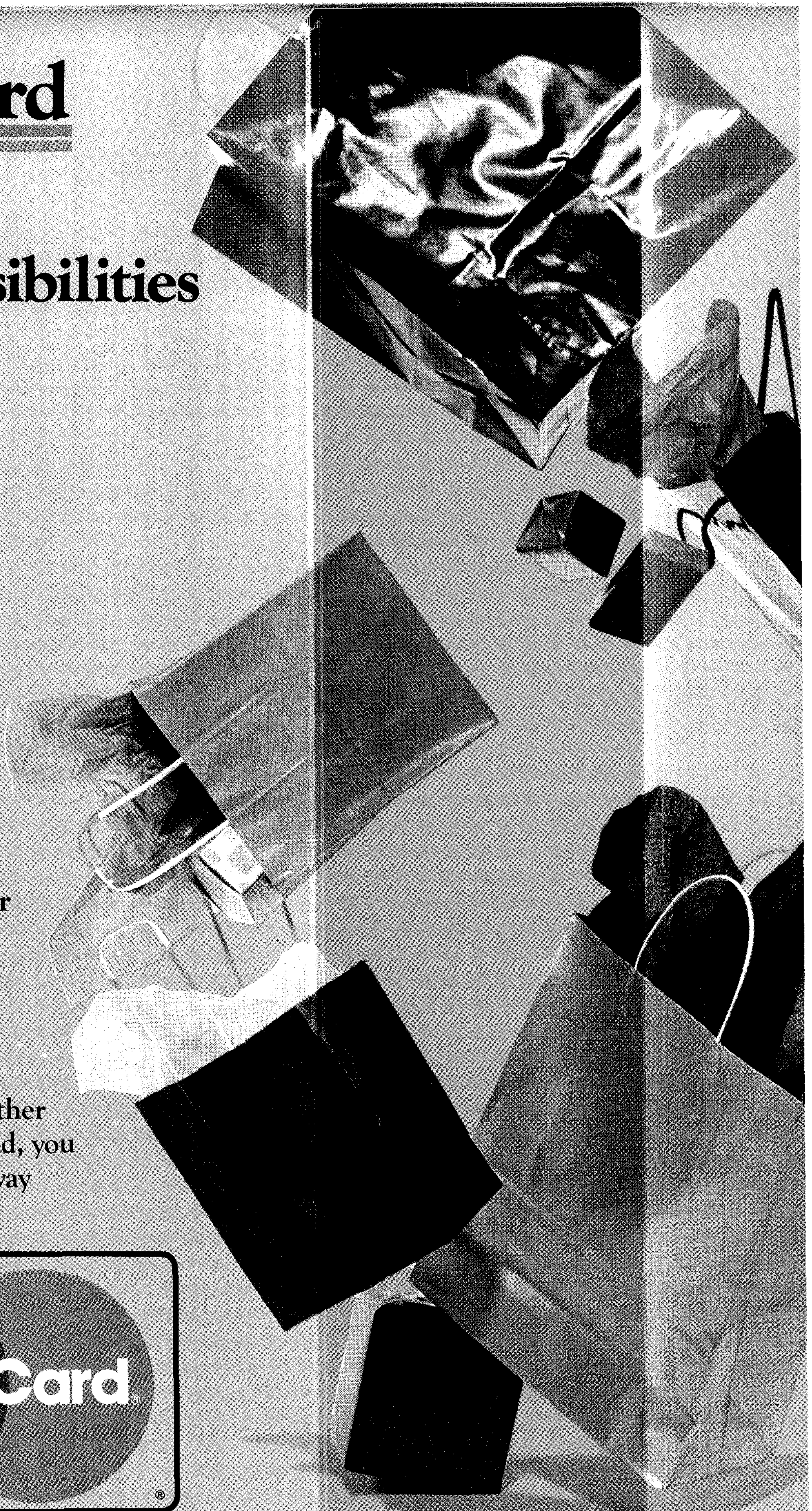

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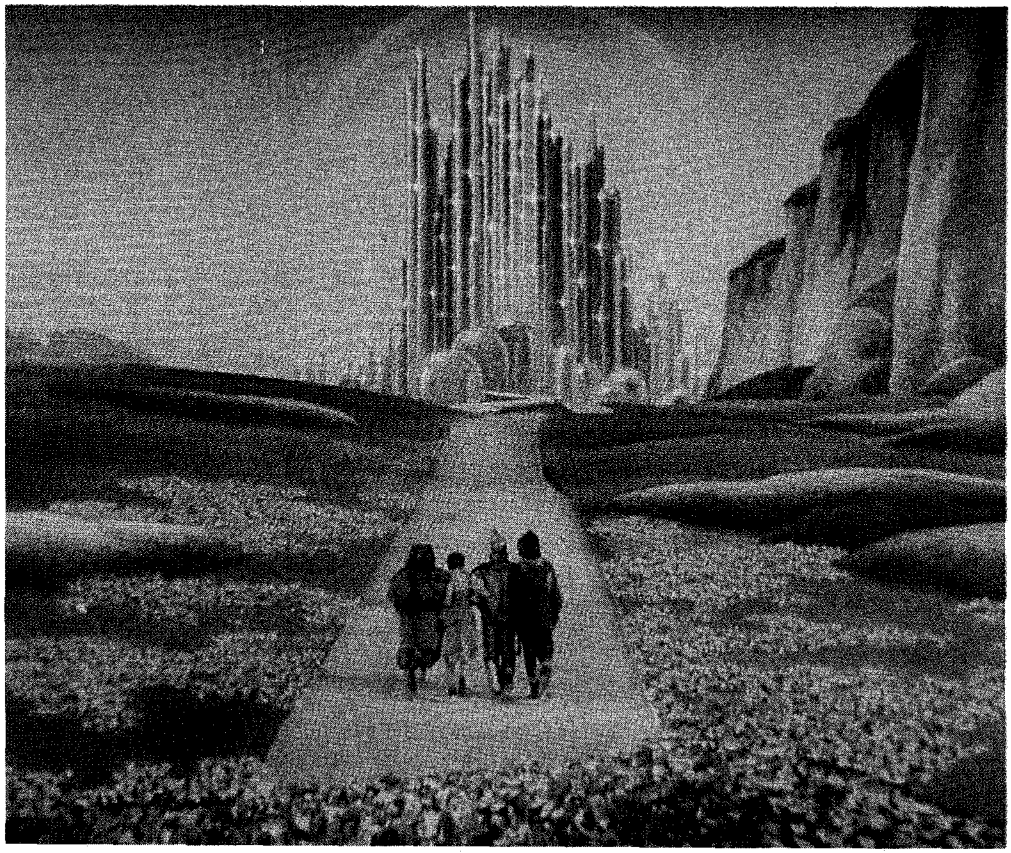

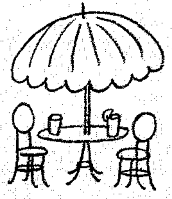

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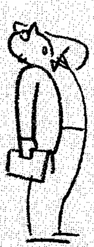

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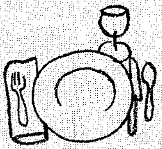

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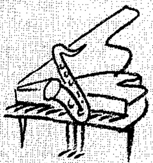

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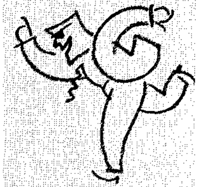

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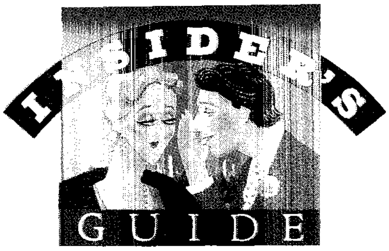


THE SECRET CITY

There are places only a few know about, others that are so commonplace we forget they exist. All are to be savored.

BY **PETE HAMILL**

EVERY DAY, WE move through the giant city on the sad or preposterous or exhilarating errands of our lives. Most of the time, we see little. We are New Yorkers, after all, and it is our pride that we think we know the city. Certainly each of us is outfitted with an interior map, a template of the city's geography. The sun rises in Brooklyn and sets in New Jersey. The Bronx is up and the Battery's down. We know where the bridges are, and the tunnels; we understand how they lash together the stony islands of the New York archipelago. We are aware of the great markers—the Empire State Building and Central Park, the Brooklyn Bridge and City Hall, Wall Street and Yankee Stadium, all those and a few dozen more. We are filled with information about our restaurants, theaters, museums, bookstores, music, scandals, celebrities, gangsters, and home-run hitters. We are from here. We know.

And yet, if we stay around long enough, if we try to see without the blinders imposed by work and fear and habit, we discover one terrible fact: We know almost nothing. New York can serve as home, workshop, prison, or bazaar. It can dazzle or defeat us. But it never yields up all of its secrets. In the end, the only thing the true New Yorker knows about New York is that it is unknowable.

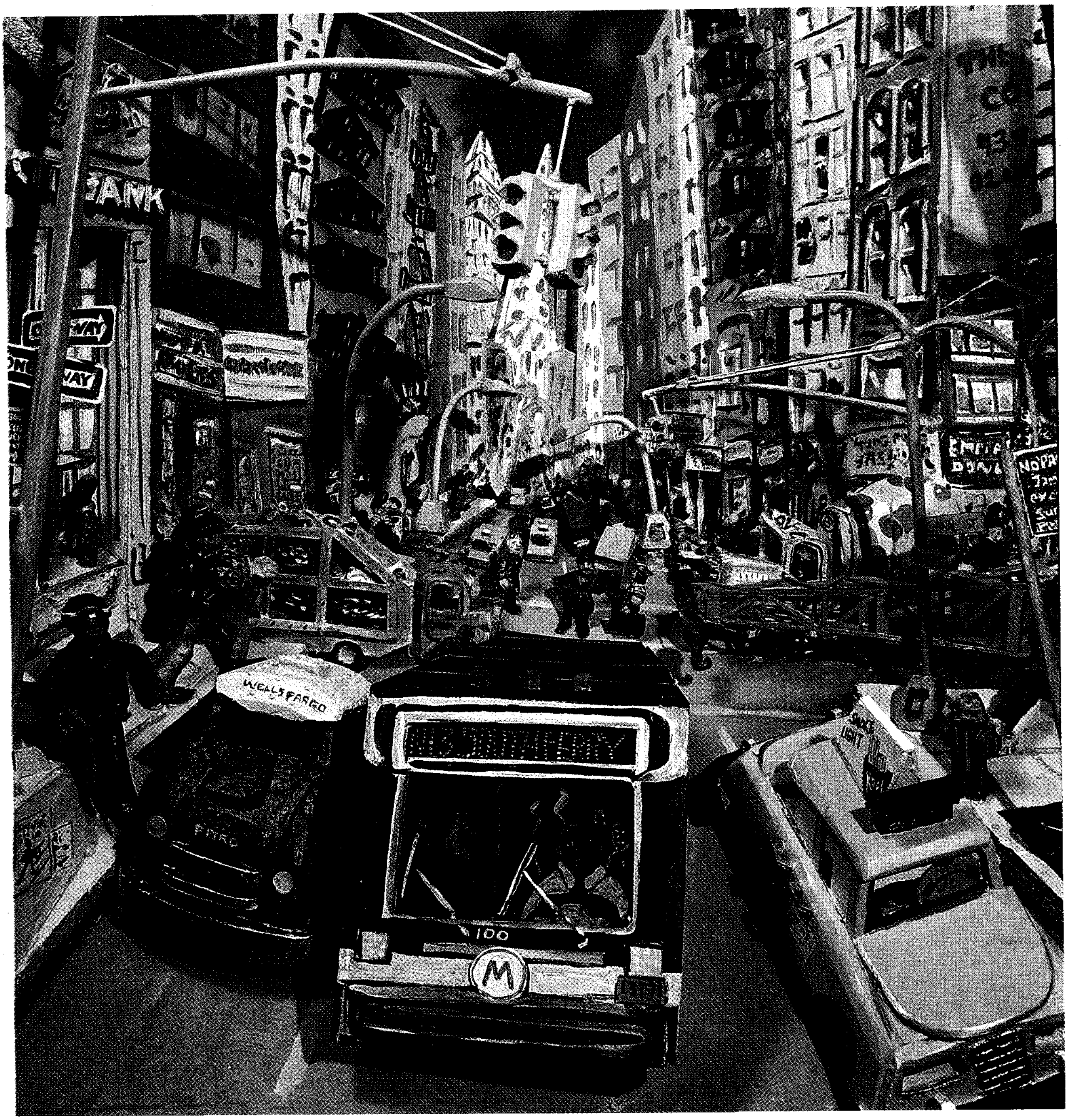
Obviously, all attempts at imposing symmetry are doomed. But it can be said with some modest confidence that for each of us there are two New Yorks: the city we think we know and the Secret City. The first is inhabited by friends and enemies, relatives and acquaintances, and to some extent by the public figures of the time; we understand its rules and protocols; we discuss it at dinner or on the telephone or in bed.

But the Secret City is barely glimpsed. Often it is as different from the familiar city as the New York of Louis Auchincloss is from the New York of John Gotti. There are some doors in this city that are forever closed to strangers; some are among the satrapies of the Upper East Side; some are in Ridgewood. You see a New Yorker who has established dominion over one of the great Wall Street firms; he has done his work with honor and responsibility, and now he and his family lead gilded lives. In the precincts where he works, he is treated with respect, a certain awe, and even, among those who depend upon him for advancement, a small amount of fear. But his accomplishments, his reputation, his existence mean nothing at all to this other New Yorker, a good carpenter from Fort Greene, who makes objects of wood that might be around long after the first man is dead. For each man, the other lives in the Secret City.

Each day, the citizens of these hidden worlds pass one another in the street and almost never connect. Here we are on West 47th Street on a Tuesday afternoon plump with spring. Out on the sidewalks are the grandees and supplicants of the world of diamonds, gold, precious stones; they deal, trade, bargain with one another; they decode fresh news from Antwerp and the Urals. And moving among them is a professor of Romance languages, now turning, abruptly adjusting his stride, then angling through traffic toward the Gotham Book Mart. He sidesteps the elated young accountant from Forest Hills who is carrying on his shoulder a brand-new VCR from 47th Street Photo.

As he enters the splendid old bookstore, he is brushed by the messenger from the commercial-art studio, rushing to pick up photostats. He doesn't even see the professional wrestler who is going to consult his back doctor. All inhabit separate worlds, different cities. And if it's impossible even to know 47th Street between Fifth and Sixth, how could anyone ever hope to know the great sprawling anarchic city itself?

One can't. Sometimes I wander the city without plan or destination, cooling out after a prolonged bout of work. And



LOOKING ALONG BROADWAY TOWARDS GRACE CHURCH, RED GROOMS, 1981.

if I'm now too old to be surprised, I can be intrigued. More than once, I've found myself on West End Avenue, staring up at the old pre-war buildings. They are like vertical neighborhoods, the most obvious symbols of the vertical city, with their penthouses snug and distant at the apex. And I try to imagine the lives lived within their walls.

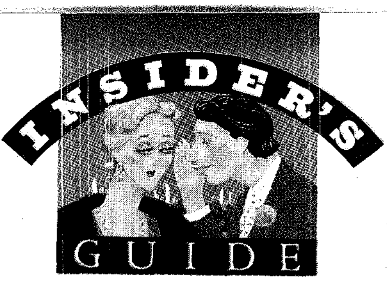
Who is the man with the white hair and the grave manner standing at that sixth-floor window? His hands are behind his back. He looks down into the avenue, but occasionally his mouth moves, he glances behind him. I imagine the air thick with Freudian orthodoxies, and some troubled human being supine upon a couch, while lacerated murmurs beg for peace.

Two floors above, there are four windows so filthy that the glass resembles membrane. I conjure an atmosphere of retreat and withdrawal, some final decision to avoid all further disappointment, to move until the end through loveless rooms full of shrouded furniture, dusty books, and old newspapers, like the Collyer brothers when I was young. On such days, I never investigate; sometimes the most terrible thing of all is to confirm what you have only imagined.

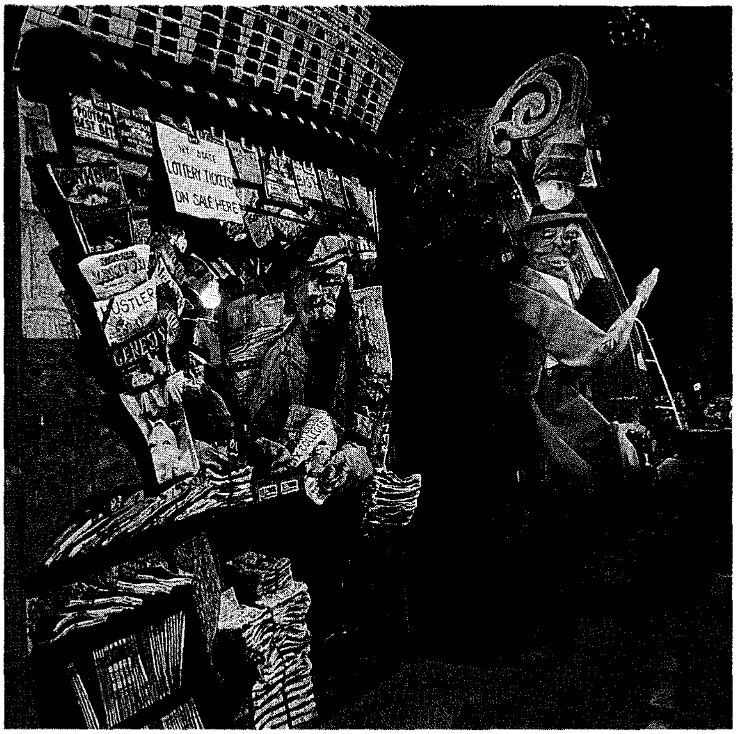
THOSE APARTMENTS ARE PART OF THE SECRET City, a place that is a part of New York, and therefore dense and layered and always plural. But that very density is always changing, those layers shifting, new elements being added to the pluralism. As soon as you think you have figured out New York, have located its poles and its center of gravity, the city's axis shifts again. A disco or restaurant is suddenly hot; a year later, it's in Chapter 11. You read learned treatises about white flight, the triumph of the suburbs, the end of middle-class New York; within months, white families are contending with black families for the same run-down real estate and, hey, where did all those Koreans come from? The place is simply too large, too dynamic, too infinitely various and mysterious. Almost all of us live with what Alvin Toffler might have more properly called present shock.

That might be why there has never been a great novel about New York. The best New York novels have been fragments, pieces about the garment district, Wall Street, the lives of the rich, the agony of the slums, the treacheries of the theater or

Photograph courtesy of Marlborough Gallery.



the Mob or the magazine business. They are often as brilliant as tesserae, and as incomplete. The New Yorks described by Scott Fitzgerald and Jerome Weidman, Truman Capote and Norman Mailer, E. L. Doctorow and William Styron, Jimmy Breslin and Henry James, Jay McInerney and John Cheever, Edith Wharton and John O'Hara, John Dos Passos and Daniel Fuchs and Mario Puzo (to name only a few), simply have nothing in common with one another. Forget literary mastery, craft, the sense of place. It's the *vision* of each writer that is completely different. Each sees a certain New York and reveals it to the rest of us. But it's usually not *our* New York. We can go to London and still see Dickens. Balzac's ghost prowls Paris. Raymond Chandler seems to have invented Los Angeles. But we never see one writer when we look at New York. The great novel of twentieth-century New York might be the *Daily News.*


NEWSSTAND, RED GROOMS, 1975.

ACCEPT IT OR NOT, THE UNKNOWN CITY IS ALL AROUND US.

There are, of course, a number of forces that sometimes unify the city we know and the Secret City: weather, sports, television. But when you see the children of the rich prancing like Lippizaner stallions through the Upper East Side, you do not need a degree in anthropology to realize that they are different from the people on the corner of 5th Street and Avenue C. Not better or worse. Simply different. Separated by money, history, and unearned privilege from their fellow citizens. The woman in Crown Heights, her husband gone, struggling to keep off welfare and send her children each morning to school, inhabits a universe different from that of those women with predatory faces that you see in Bendel's. I know second-generation New Yorkers who have never been to Brooklyn; I know Brooklynites who have never been to Radio City Music Hall. Class separates us. And rank, identity, esteem, and prestige.

All such distinctions express themselves in a variety of ways, and many of them can seem alien. Young black kids in the Secret City of Bed-Stuy or Brownsville talk endlessly about "my image." Not about the self. Nor about a true understanding of one's strengths and limits. No: They preen and strut and brag about their elaborately constructed masks. They aren't alone. The white kids downtown spend endless hours creating punk uniforms to trundle off to that week's rock club. The rest of us stand off and watch, usually amused, almost always separated from any true contact because of the impenetrability of the masks. Look (we say): inhabitants of the Secret City. Sometimes we can marvel at their amazing labors and ferocious choices: They have decided to perform their lives instead of living them. But after the glance and the wisecrack, we move on. That's *their* New York; it's not ours. And, of course, they are making similar judgments about us.

Sometimes the appearance of people from the Secret City can be disturbing. Most New Yorkers succumb easily to the instinct to make the world smaller and therefore more manageable. We construct our own parishes. Here are our friends. There are our restaurants and shops and the movie house. This is our favorite bar. There is the church or synagogue. Here, among these familiar streets and places, we are known. We are safe. We hope such places will last a lifetime. And, of course, they don't. One morning the butcher dies and his children sell the place and move to Florida. The condominium racketeers show up and soon Mrs. Flanagan and Mrs. Moloff are no longer on the bench beside the park across the street and we've lost a piece of the intricate mesh of daily life. A nameless developer alights on the block and a few months later the earthmovers and cranes are pummeling away, and two bars vanish, and a bodega, and the barbershop where the bookmaker took bets.

Now there are new people on the block. And new buildings. And the parish has permanently changed. Who *are* these people, asks the old New Yorker, and where did they all come from?

They came from the Secret City. That is, they came from beyond the parish. Their vision of New York is not ours. And often the older New Yorker closes up, denies the new, retreats into those entombed cities of memory and loss. Many of the young can't understand the almost permanent nostalgia of older New Yorkers.

Why are the middle-aged always talking, at the risk of maudlin cliché, about the Old Neighborhood, about places gone and buried, about Ebbetts Field and Birdland, the Cedar Tavern and the old Paramount? The reason is probably simple: In those places, they were happy. Sentimentality is almost always a form of resentment.

BUT IN A VERY IMPORTANT WAY, THIS IS TERRIBLY sad. By retreating from the new or the foreign or the strange, the New Yorker cuts himself off from the throbbing engine of the city itself. The city's fabled energy is the result of millions of small daily collisions: the push and shove followed by resistance or collapse. That remorseless process often affects individual lives; it alters entire neighborhoods; and without it, we would be dead.

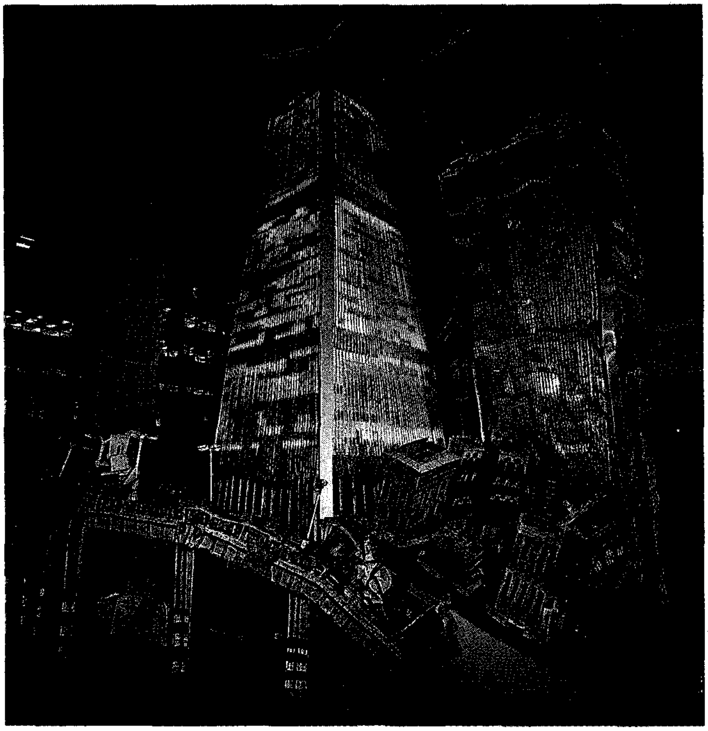
So the other New York, the Secret City, shouldn't really be a blank on the maps, marked with the legend DRAGONS LURK HERE. Whether we accept it or not, the unknown, remote, and alien city is there, all around us, relating to the city we know the way anti-matter relates to matter. There are zones of the Secret City that can provoke rage; you must enter them with a patient fatalism. In New York, there will never be an end to self-importance, malice,

Photographs courtesy of Marlborough Gallery.

the iron heart, so you learn to cherish the latest exhibits.

After a while, you smile in appreciation of the idiotic snobberies that so many people embrace as substitutes for thought. You await with enthusiasm this year's Golden Couple—there is one every year, in every set—and watch them migrate as if they were the center of the population, serene, self-absorbed, supremely blessed. Then you wait for the line in "Suzy" announcing the final rupture. But the details don't really matter. For the time that the Golden Couple was everywhere in the hamlet of society, they offered delicious entertainment. That is the way to see them. Not with envy or spite or some nagging sense that you are missing something by not moving in their orbit. Such people exist in a New York of their own making; next year, their successors will unfurl their diaphanous flags.

You can maintain some distance by looking at another Secret City: that of the mendicants, the poor and homeless, that squalid Calcutta of the New York heart. This is most certainly not entertainment; these people are not mere performers. Most are trapped in a permanent indigence, steady reminders that there is nothing ennobling about poverty. It is a simple matter to look away from them, to ignore their desperate marginality. But to do so is to live an illusion, to invent a New York that doesn't exist. These people, along with the almost 900,000 men, women, and children on welfare, are part of a city that doesn't read the New York *Times*, doesn't think about takeover bids, the hot new restaurants, the bond market, the next Democratic candidate, nuclear war, or nuclear disarmament. They are not waiting for tickets to *Les Misérables*. They have more elemental concerns: food, drink, shelter, survival.



RUCKUS MANHATTAN, RED GROOMS, 1975–76.

OUR FREEDOM SHOULD PROPEL US INTO SMALL ADVENTURES.

Such people give us perspective about our own lives, serving as heartbreaking reminders that living in this city can be precarious at best but that even our most fruitless encounters and dispiriting defeats are as nothing compared to the life of the man living each night in a cardboard box on the street. Our relative freedom from want should encourage mobility, propel us into small adventures. In New York, we don't have to go far. On almost any given day, we can face grotesqueries; the next day might be riddled with ambiguity; and even for those of us trapped in offices, stamping away at a million documents like the man in Kurosawa's *Ikiru*, there is the possibility of surprise.

You walk down an avenue in Chelsea and hollow-eyed men in filthy coats implore you to grant them alms; two blocks later, every other woman is beautiful, with dark, flirting eyes; at the next corner, a religious lunatic pursues you, flaying you for your sins, preaching your doom in capital letters. At lunch, a friend's wife starts blabbing on about channeling and past-life experiences and the joys of life in dear old Atlantis; the waiter tells you that the Mets have scored two runs in the bottom of the second; word arrives that a guy you knew has died of AIDS. In a little over an hour, you have experienced pity, lust, anger, incomprehension, elation, loss. At last you leave, and at the corner, a group of hustlers, peddling crack, fake Rolexes, used books, sees you and is suddenly tense, poised for action, like an orchestra awaiting a downbeat.

AND ALL AROUND YOU LIES THE SECRET CITY. Forgotten alleys, houses with lost histories, streets turbulent with the emanations of power. Places so new the odor of paint stains the air; others so old that they are to a neophyte explorer incredibly new and surprising. There are places only a few know about; others that are so commonplace we forget they exist. All are there to be savored, enjoyed, rejected. Some of my own favorites are those monuments to the great swaggering days of nineteenth-century capitalism, whispering to us across the decades. The shades of old brigands seem to be looking on in judgment from these places, mocking the arrogant ziggurats of the Trumps, sneering at the assorted felonies of their successors on the Street. But surely if they could look down from the ramparts of those old fortresses, they would also be comforted. Certainly the rampaging ferocity of the present crop of the newly rich makes the old robber barons look nearly austere. You see the new crowd all over the city now, feverishly spending, talking ceaselessly about money, being cruel to waiters and rude to their neighbors. They are citizens of that Secret City whose only fulcrum is greed.

But it's still possible to move around New York without being appalled by either hollow grandeur or unspeakable degradation. There are other places, too, along with the unpredictable people who make them possible. Most often, they don't have a line of stretch limousines double-parked outside. They are on streets where the sky is not yet blocked by the extravagant dwellings of coke dealers and Euro-trash. They permit intimacy. They adhere to the emotional codes of the parish. They are not retailed in the shrill treble of the huckster.

But they can't be found by staying home. Since for most of us these places exist in the ellipses of the city, we must learn about them from others. Specifically, from a guide. No guide to a living, changing city can ever pretend to be complete. We can't discover in a Baedeker the shifting allegiances, the terrible lies, the degrading corruptions of any city on earth. So the decent guide is modest. The honest guide admits to inadequacies. The most useful guide gets you ashore safely and leaves you to explore on your own. This issue is a guide. It's as incomplete as the New York City we think we know and the Secret City that here opens at least a few of its doors.

It will have done its job if it urges us to go forth one glorious afternoon, to turn a sudden corner and discover with astonishment that we are still capable of surprise. On such days in New York, you can surrender to the most romantic and tragic emotion of all: You want to live forever. ■

Lettering by David Herbick.

MURRAY HILL

Mansions With Pedigrees From the Age of Innocence

By

CATHRYN JAKOBSON

FROM THE MID-1800s INTO THE FIRST COUPLE OF decades of this century, quiet Murray Hill, now nestled at the foot of midtown, drew the big money in Manhattan. It was home to people who had made fortunes in banking and trade. A Murray Hill address had cachet; even if you didn't have a pedigree, it made clear that you had arrived.

In 1892, the names of 100 Murray Hill families were in the Social Register. Pierpont Morgan and his son, J.P., built their mansions in Murray Hill and left a wonderful library of riches as their legacy. Mrs. Astor's mansion is long gone from Fifth Avenue and 34th Street, but the tales of her legendary ballroom live on. Edith Wharton never lived in Murray Hill, but when she came down from her estate in Newport, she stayed with her very social friend Egerton Winthrop at his brownstone at 114 East 39th Street. Her impressions—and her cynicism about manners at the turn of the century—are recorded in *The Age of Innocence,* a novel worth reading before you set out on your walk, which will cover the blocks between Madison and Third Avenues, from 39th to 34th Street.

You might begin the tour after stuffing yourself with blintzes at Christine's Polish restaurant at 344 Lexington Avenue, between 39th and 40th. There's nothing particularly elegant about this place, but it does serve three kinds of borscht, and the food is good, and cheap. After you eat, walk over to 144 East 39th for a look at the Egerton Winthrop house. Winthrop shook the innocence out of Edith Wharton by introducing her to the ideas of Darwin, Herbert Spencer, and Aldous Huxley.

Now walk down to 38th Street and Park and head east. This is a typical Murray Hill block of mansions and more-modest brownstones. Around 1898, just about every house on the street belonged to someone of social importance. At Nos. 122–124, you'll find the twin houses that Abraham Lincoln's son built for his daughters; they're identical except for the design of the entrances. One has a semi-circular gable, the other a fanlight and a pitched gable. These distinctions were meant to keep potted husbands from wandering into the wrong bedrooms.

Cross Lexington Avenue and continue east on 38th Street. Halfway down the block, you'll see No. 149, a carriage house built in 1902 whose façade is decorated with the carved heads of bulldogs, horses, and angels. It's modeled after a Dutch townhouse, with a tile roof, stepped gables, and a pattern of white granite trim against Flemish brickwork. Across the street, at No. 152, is a Federal-style house built in 1857, set back from the sidewalk against the rear property line. It once belonged to Harper & Row publisher Cass Canfield. Note the dolphins over the front gate, the ivy, and the twin espaliered fruit trees.

Head south on Third Avenue, and turn right on 37th Street. On the north side, Nos. 147 and 151 recently had face-lifts; their chipped brownstone façades were entirely removed, down to the brick, and replaced, just as they were when the houses were first built. Cross Lexington, heading west. No. 124 is the James Fargo house; he was one of the founders of the Wells, Fargo and Company, which became American Express. As you cross Park Avenue, take a look at the plaque dedicated to Mary Lindley Murray. She and her husband, Robert, a Quaker merchant, built a house near that spot in 1750. Read the plaque: It tells you how Mary Murray and her daughters fooled the British general, Sir William Howe.

On the southwest corner of Park, at No. 38, you'll find the Union League Club of America, founded at the time of the Civil War to combat the secession sentiment then rampant in the city. During Theodore Roosevelt's Bull Moose insur-

❶ CHRISTINE'S

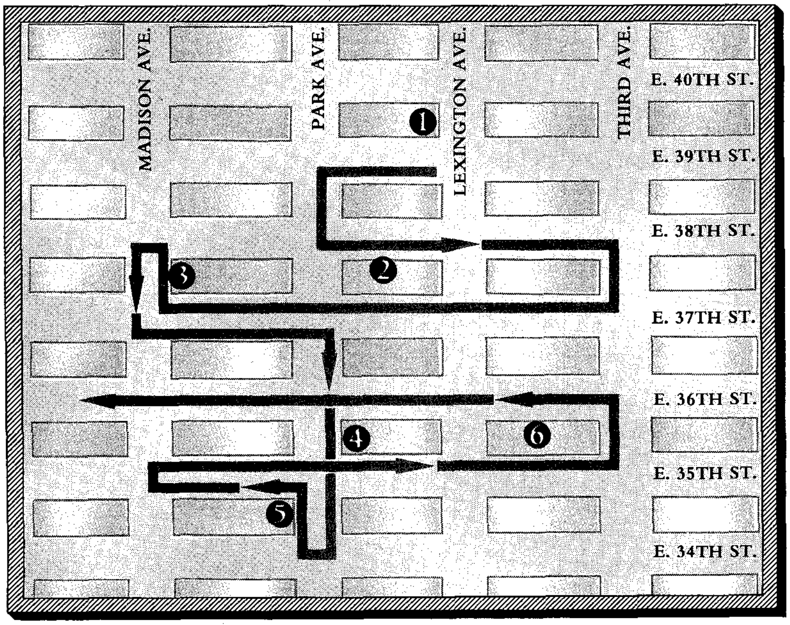
❷ JAMES FARGO HOUSE

❸ DELAMAR MANSION

❹ J. HAMPTON ROBB MANSION

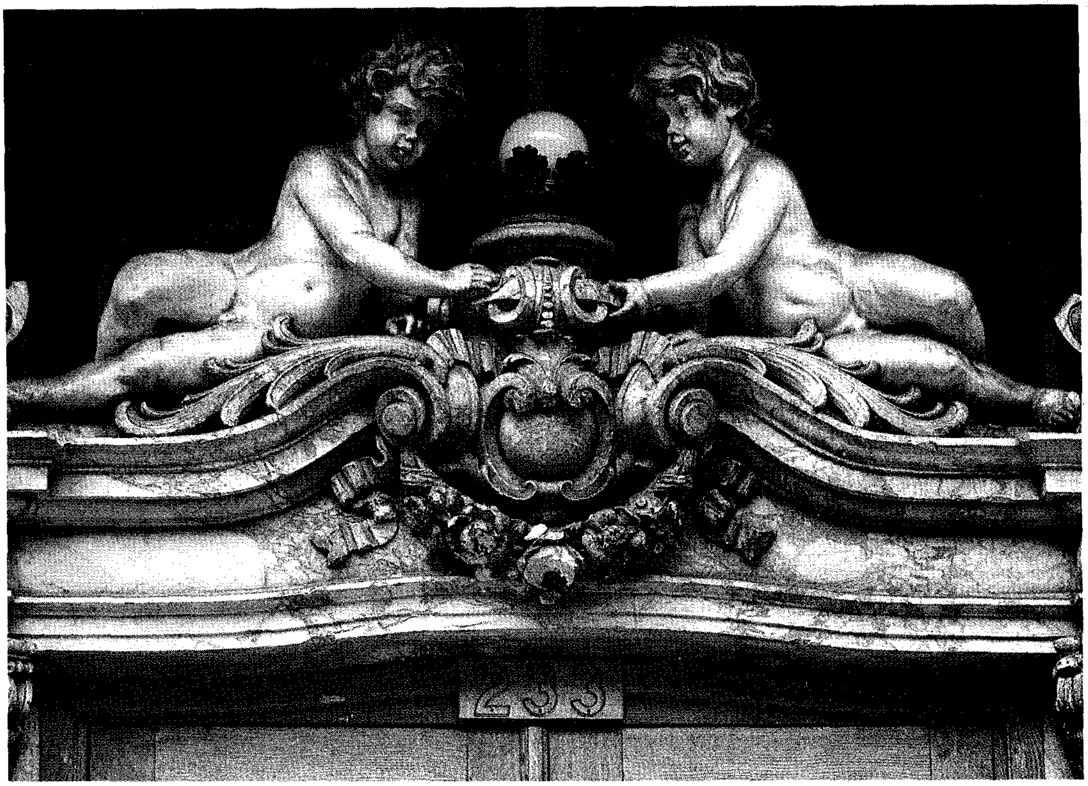
❺ DOLCI ON PARK CAFFÉ

❻ SNIFFEN COURT



Maps airbrushed by Fred Swanson.

gency, the club made known its displeasure by removing Teddy's portrait from the library. After his defeat, they hung it again.



BEAUX-ARTS ANGELS HOVER OVER CAPTAIN DELAMAR'S DOORWAY.

On the northeast corner of 37th, at 233 Madison, is one of Murray Hill's most frivolous bonbons: the DeLamar mansion. This Beaux-Arts relic is now the Consulate General of the Polish People's Republic and has photos of Warsaw hanging on the walls, but in its day it was very glamorous. It was built for a Dutch sea captain who later became a stockbroker; the story is that Mr. DeLamar wanted to rub elbows with J. P. Morgan, but that Morgan would have nothing to do with him. To get back at Morgan, DeLamar built a bigger and far more ostentatious house across the street from the banker. DeLamar went out of his way to make Morgan jealous; he installed an interior elevator by which he could lower his carriages and horses to a stable in the basement.

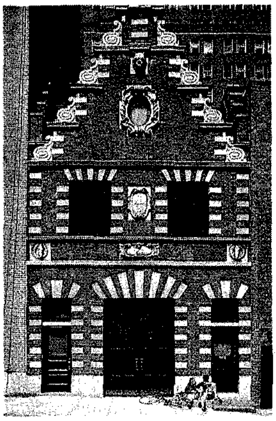
WE'LL RETURN TO MORGAN'S HOUSE in a moment, but first, go north on Madison, past the hotel called Morgans, owned by Steve Rubell, and then east on 38th Street. At No. 31 is a house that belonged, at the turn of the century, to William R. Grace, the founder of the W. R. Grace shipping empire and the first Roman Catholic mayor of New York.

Backtrack to J. P. Morgan's house, where he lived from 1904 until his death in 1943, long after his neighbors, annoyed by the influx of commerce into the area, moved to the Upper East Side. The Lutheran Church moved into the house in 1945. Our next stop is the Pierpont Morgan Library, open from 10:30 A.M. to 5 P.M. on Saturday, from 1 to 5 P.M. on Sunday. It's closed on holidays, on Sundays in July, and during August. If you've never been here before, you'll want to stay for several hours; perhaps your best bet now is to take a quick stroll through the lavish rooms and plan to come back later. The library is commemorating Pierpont Morgan's 150th birthday with a show of European decorative arts, as well as an exhibit of some of its finest manuscripts and bookbindings.

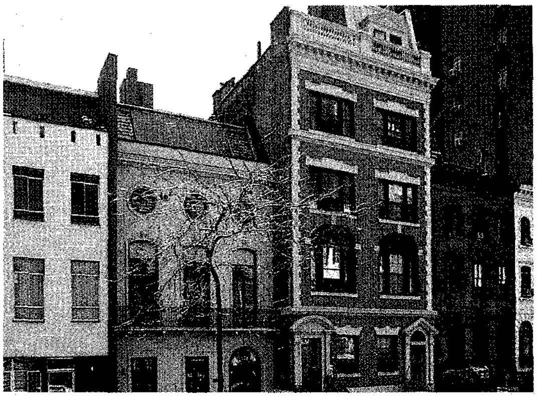
By now, you could use a cup of coffee. Walk to Park Avenue and head south, pausing for a moment to look at the J. Hampton Robb Mansion, on the northeast corner of 35th Street. Stanford White built this monument to the Italian Renaissance in 1898 for Mr. Robb, who was one of New York's first parks commissioners. It was home to the Advertising Club for several decades. Now it is divided into enviable apartments.

Head one more block south. On the west side of Park, if the weather's warm, you'll see tables on the sidewalk; that's Dolci on Park Caffé. Settle in for something delicious; these desserts are also delivered to the tables of Tommy Tang's and Girafe. At Dolci, you are in a good position to use your imagination, which is necessary in Murray Hill; a lot of the best stuff is gone forever. Half a block from where you are sitting, on the southeast corner of 34th and Park, stood Murray Hill's most visible landmark, the Victorian 71st Regiment Armory, built in 1891, when every fashionable community had its own regiment. Also on 34th Street, next door to the armory, lived Mrs. Robert Bacon, a lady who liked her address—Number One Park—so much that she refused to change it when Park Avenue was extended two blocks farther south. A couple of blocks away, at 34th and Fifth, was Mrs. Astor's mansion. Ward McAllister, a dear pal of Mrs. Astor's until she dropped him cold, established the New York Four Hundred. Mrs. Astor was grateful for the list; just 400 gentlemen and their families could fit into her ballroom.

If a detour of six blocks won't do you in, walk down to the Church of the Transfiguration, better known as the "little church around the corner," on 29th between Fifth and Madison. It looks as if it belongs in the country, and that's where it was when it was built in 1849. Towers, dormers, guildhall, and Gothic Revival rectory are set in an English garden. Leave the church and walk north on Madison to 35th Street. On the southeast corner, there's the Complete Traveller, open from 10 A.M. to

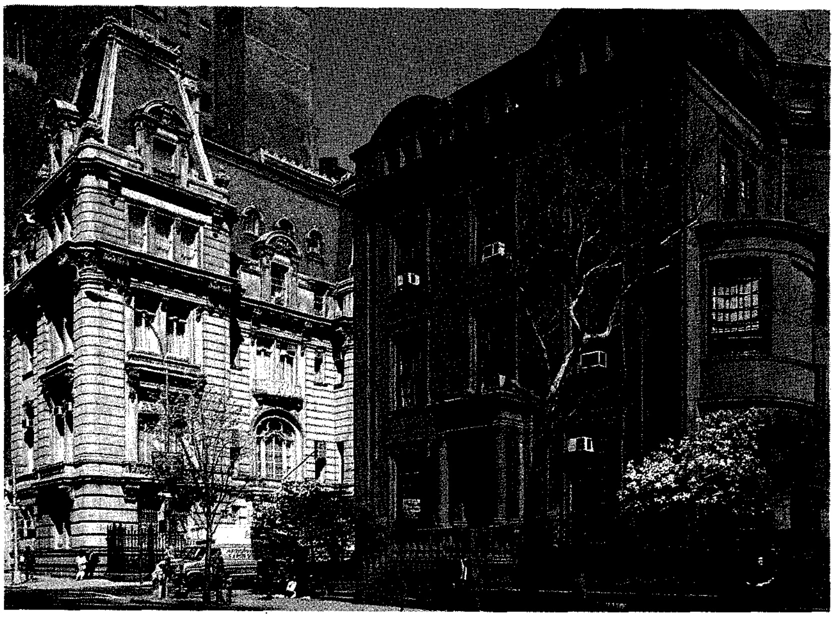


WHITE GRANITE SETS OFF THE FLEMISH BRICKWORK ON A 1902 HOUSE.



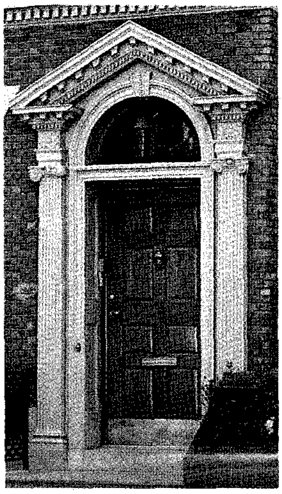
AT THE TURN OF THE CENTURY, A MANSION HERE MEANT PRESTIGE.

Photographs by Donal Holway.



THE DELAMAR MANSION, BUILT TO OUTSHINE J. P. MORGAN'S.

A GREEN SANCTUARY: THE LITTLE CHURCH AROUND THE CORNER.



A HOUSE ONCE OWNED BY ONE OF LINCOLN'S GRANDDAUGHTERS.

5 P.M. on Saturday, and noon to 5 P.M. on Sunday. This little store has 15,000 travel books, including some great old volumes. Ask to see the collection of Baedekers from the turn of the century. Take a look at *Morocco From a Motor*. On the northwest corner of 35th is the furniture store Roche-Bobois at Maurice Villency. If you're interested in contemporary European furniture, much of it in leather, it's worth a look. It's open from 10 A.M. to 6 P.M. on Saturday and noon to 5 P.M. on Sunday. The salespeople don't hassle you; in fact, they offer coffee and cookies and a soft seat.

On the northeast corner of Madison and 35th, you'll find the Church of the Incarnation. Pick up a pink folder at the entrance; it's a good guide to the place. Don't miss the Tiffany work; the company, which for years had its workrooms on Fifth Avenue, just on the edge of Murray Hill, executed four of the stained-glass windows, a large picture frame, and a set of doors.

Backtrack briefly to the intersection of Madison and 35th and head toward Park Avenue. Every year, the Murray Hill Committee (the neighborhood association) holds a block party on 35th Street between Madison and Lexington. This year, the date is June 6, the theme, oddly, is "Caribbean Carnival," and about 15,000 people will attend.

On the south side of the street, No. 22, the Collectors Club, belongs to stamp collectors. At No. 28 is the John Haynes Holmes Community House, and two doors down is the Community Church. The church, which owns its long brick building and four adjoining brownstones, has been in the neighborhood for 117 years. Since it started, it has been involved in social action; it was instrumental in founding the American Civil Liberties Union and the NAACP. Six years ago, the church needed more space and decided to find a partner to develop its property. The original plan called for a 45- to 55-story tower that would house a new church, offices, and luxury apartments. The neighbors—more than a few of whom are members of the congregation—would have none of it. There were already towers on several of their corners. They were determined not to have one in mid-block. The plans were scaled down, but residents fought back again, and got support from the City Planning Commission and the Board of Estimate. The newest church plans call for a structure eighteen stories high.

Cross Park Avenue and continue east on 35th Street. The north side of this block is the only contiguous row of houses in Murray Hill; these buildings are basically in their original state. No. 123 is one of the best houses in Murray Hill; built in 1903, in the Beaux-Arts style of the day, it has a flirtatious façade of limestone and brick, and Corinthian columns in relief. The house belonged to John Lanier, an international banker and investor in mines, who used it as a pied-à-terre. Recently, it was sold; workmen go in and out all day. But even the people who live next door don't know who's moving in. There is talk of oil money, of an embassy, of six rich singles. But nobody really knows.

ACROSS THE STREET FROM THE LANIER house is the New Church, built in 1859 for the followers of Emanuel Swedenborg. It is stark and white, and it looks strangely out of place on this city street. Walk over to Third Avenue and head north to 36th Street. The most charming aspect of Murray Hill is just around the corner. Turn west on 36th Street. On the south side of the street is Sniffen Court. Here, ten brick stables were built in the 1850s by John Sniffen. During the 1920s, they were converted into townhouses by World War I vets who were looking for apartments to share with their war brides. The girls must have felt right at home; Sniffen Court is a little bit of Bayswater in New York. Sculptor Malvina Hoffman, who died in 1966, had her studio at the end of this cul-de-sac. A celebrity in the 1920s and 1930s, she was given a commission by the Field Museum of Natural History in Chicago to do 110 bronze studies for a project called "Races of Mankind." She traveled all over the world in pursuit of her subjects and sent reports to the tabloids of encounters with headhunters and Bushmen. At home in Sniffen Court, she entertained Pavlova, Nijinsky, and Gertrude Stein. Her sculptures are in the collection of the Met and the Brooklyn Museum. The first building in Sniffen Court—the one with the red door—is a 100-year-old institution known as the Amateur Comedy Club. Here, members put on plays several times a year, just for the amusement of other members.

Continue on 36th Street, across Lexington. Heading west, you'll come to No. 125, the very narrow house that F.D.R. and Eleanor shared right after they were married. His mother, Sara Delano, chose it for them, and Eleanor, to her irritation, found that she was required to dine with her mother-in-law every day while Franklin studied at Columbia law school.

By now, you're footsore. If it's Saturday night, you might try dinner at Bienvenue, a restaurant plucked from the back streets of Montparnasse and set down in Murray Hill, just west of Madison on the north side of 36th Street. If it's Sunday, you'll find Bienvenue closed, but you'll like the Milan-bistro-style food at Fagiolini, a small restaurant with postmodern décor, on the northwest corner of 39th and Lexington. ■

Photographs by Donal Holway

INSIDER'S GUIDE

TIPS

MODEL HANGOUTS

Canastel's (229 Park Avenue South, at 19th Street). The whole place is a showcase, but the real action's at the bar. Slightly passé.

Marylou's (21 West 9th Street). Cozy, crowded, and warm, with a glowing fireplace in winter and a garden room with fountain open in the summer. Fashion folk like it here.

Le Zinc (139 Duane Street). The truly glamorous crowd comes here late in the evening.

T. J. Tucker (1079 First Avenue, at 59th Street). Right around the corner from the Ford agency, this is sometimes a stop on the way home for models, and even for Eileen and Lacey Ford themselves. At night, the place is popular with professional athletes.

Jim McMullen's (1341 Third Avenue, near 77th Street). Owner Jim McMullen is a former Ford model, so it makes sense that his restaurant is a hangout for ex-models; they mix with a business and jock clientele.

B. Smith's (771 Eighth Avenue, at 47th Street). Ex-model Barbara Smith's place draws a good-looking, sophisticated group, not all of them ridiculously young.

Tommy Tang's (323 Greenwich Street). A dinnertime hangout for Wilhelmina models.

B. Smith (center) and friends.

POWER BREAKFASTS

Harry Cipriani (783 Fifth Avenue, at 59th Street). The newest act in the power-breakfast scene; the room is crisp and so is the crowd. It's expensive (up to $17), intimate (90 seats), and offers good cappuccino.

The Regency (540 Park Avenue, at 61st Street). Where the "power breakfast" hype all began, this luxurious restaurant attracts a crowd that reads like an index to who's who in corporate America.

Mayfair Regent (610 Park Avenue, at 65th Street). A small, European-style dining room—deal-makers come here for privacy. "It's a great place to sit and talk and not be discovered," says labor arbitrator Ted Kheel.

The "21" Club (21 West 52nd Street). Closed for renovations, "21" has announced that it will reopen with a members-only breakfast club.

Plaza Hotel (Fifth Avenue at 59th Street). The Edwardian Room has one important advantage—widely spaced tables, so it's hard for someone to eavesdrop.

Dorset Hotel (30 West 54th Street). The Dorset Room is a media breakfast spot, the choice of people at CBS, ABC, and Time Inc.

The Polo Bar and Restaurant, Hotel Westbury (840 Madison Avenue, near 69th Street). Very clubby, very expensive: A full breakfast with two eggs any style is $16.

HARRY CIPRIANI

A crisp crowd.

The Helmsley Palace Hotel (455 Madison Avenue, near 50th Street). The Madison Room serves a light menu for the diet set; Le Trianon offers a fuller breakfast and draws a more casual crowd; the Hunt Bar is darker, more upper crust.

JUKEBOXES

Grassroots Tavern (20 St. Marks Place). An eclectic mix of oldies, country, contemporary hits, and rock—from Benny Goodman to Creedence Clearwater.

Amsterdam's Bar & Rotisserie (428 Amsterdam Avenue, near 81st Street). The best selection of Motown around.

23rd Street Bar & Grill (158 East 23rd Street). The staff picks many of the tunes, from Simply Red to Steely Dan and Chuck Berry.

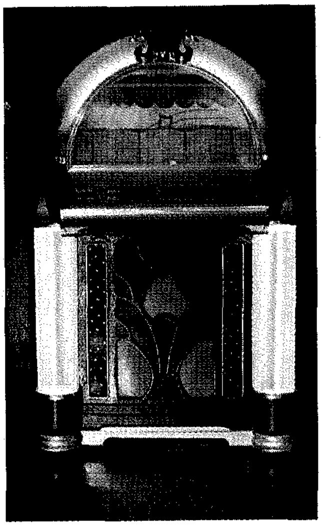
Rao's (455 East 114th Street). Sinatra, Bennett, Tormé. S'wonderful, s'marvelous.

Saint Marks Bar-Grill (132 First Avenue, at St. Marks Place). The mural of an atomic bomb exploding over New York may be overbearing, but there's vintage Rolling Stones and Jimi Hendrix on the box.

Tommy's Red Cadillac (92 West Houston Street). The theme is retro. Take a ride with Ben E. King, early Beatles, and, of course, the Cadillacs.

The Great Jones Cafe (54 Great Jones Street). Eat Cajun to the sounds of Ray Charles, Hank Williams, and the best of today.

55 Bar (55 Christopher Street). The likes of Charlie Parker and Billie Holiday on an elegant Rock-ola.



55 Bar.

Photographs: top, Brian Davis; center, David Kelley; bottom, Lawrence Ivy.

INSIDER'S GUIDE

FOREIGN INTRIGUE

Hungarian, Argentine, Filipino, Indian, Thai, Colombian, Taiwanese, Greek: The City's Spiciest Neighborhoods

BY **BARBARA COSTIKYAN**

A CORPORATE LAWyer, inflamed by ouzo and bouzouki music, joins the dance line in a Greek nightclub—proving and disproving the claim that New York is the country's great melting pot. True, the city draws people from everywhere who have shed traces of their ancestry to make it in Manhattan; it has also lured people from all over the planet who maintain the traditions they were born into. Some of the enclaves they've created are well known—the Lebanese strip of Atlantic Avenue, the Russian section of Brighton Beach. Some—like Little Hungary on the Upper East Side—have been around for a while but have flourished without fanfare. And then there are the surprises: the Philippines in Woodside, and Argentina, India, Taiwan, and Korea in Jackson Heights. Catch them now, before the sons and daughters of ethnic New York join the fast track, leaving the preservation of folk culture to the next generation of new Americans.

Jackson Heights

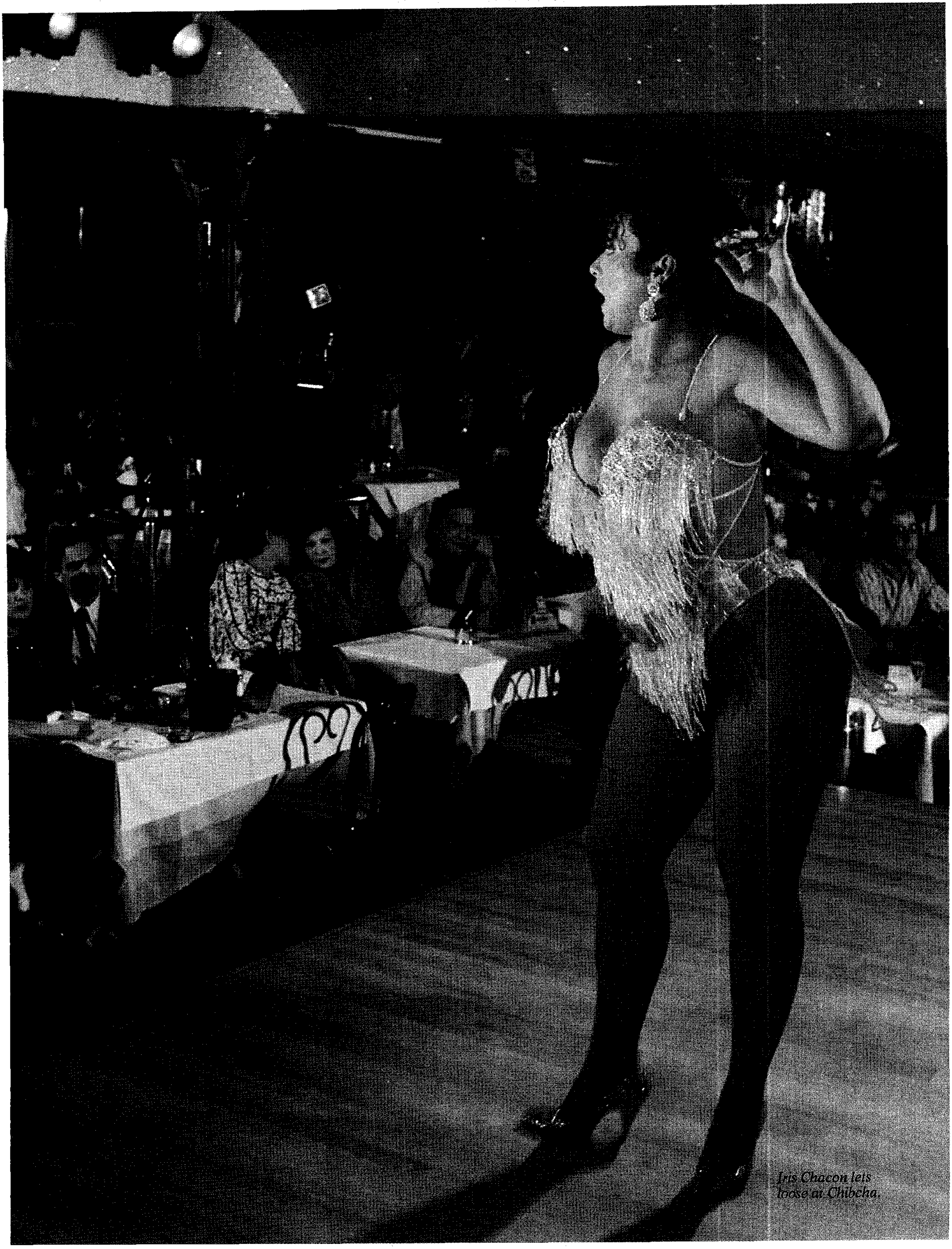
LATIN LIGHTS

THE LATIN AMERICAN WAY—ARGENtine, Colombian, Dominican, Ecuadoran, Puerto Rican, and Uruguayan—is alive and strong in Queens. In Jackson Heights, observe a street scene along the Argentine-Uruguayan strip between 74th and 76th Streets on 37th Avenue: The butcher-shop cafés serve parrillada, the mixed grill so popular in South America; the walls display soccer-game notices; and sometimes there's a soccer trophy mounted on a table. A tall man with a Daliesque mustache, wearing a cape and beret and looking like an Argentine boulevardier, strolls the sidewalk among the elderly Jewish couples carrying shopping bags and the Korean children on roller skates. A man in a jogging suit with a Thermos bottle under one arm and a wooden cup and spoon in his hand is drinking maté, the tea that South Americans sip all day.

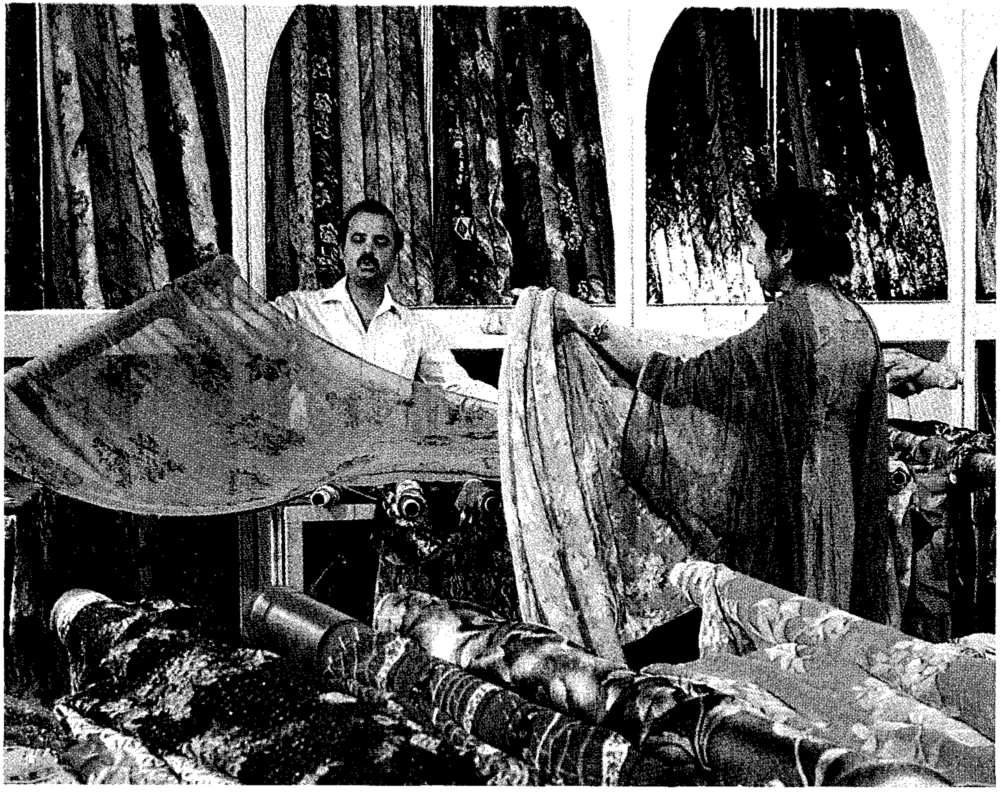
Along Roosevelt Avenue from 67th Street to the high Nineties, near the darkness and rumble of the overhead train, Spanish is spoken in the supermarkets; in the restaurants, where aguacate, gambas, and biftec appear on the bilingual menu, the waiter understands your English order, but not much else; and the Latin clock sets the time you dine—late. At Chibcha (79-05 Roosevelt Avenue, 718-429-9033), a slick Latin American nightclub, the show begins around midnight.

Sizzling, glamorous, and vibrant, Chibcha is reminiscent of those famous Latin nightclubs of the forties—the Copa, the Latin Quarter, or wherever Xavier Cugat played. It's a big place—it holds 300—with pink walls hung with signed lithographs by the Colombian artist Ferdinand Botero, carpeted floors, and mirrored columns surrounding the dance floor; the waiters wear black tuxedos. Chibcha's crowd—well-dressed folks in their mid-twenties to mid-sixties—consists of Colombians, Dominicans, and Italians, as well as a few middle-aged Argentine couples who love the tango, and, sometimes, a table of Greeks or visitors from Manhattan.

Photograph by Louis Psihoyos.



Iris Chacon lets loose at Chibcha.



ASHOK HEMRAJANI AND RAJ PRAKASH AT INDIA SARI PALACE.

IN JACKSON HEIGHTS: SHOPS WITH LUXURIOUS WARES AND THE FLOWERY SMELL OF INCENSE.

Around midnight, the ten-piece orchestra rises from a pit below the stage, playing sizzling salsa. One of the two in-house singers, Fanny Salas (from Colombia) or Sonnia Villar (from Ecuador), each gorgeous in a black dress with a swaying tasseled hem, booms a welcome into the mike, gives some Carmen Miranda yelps, chirps, and cheeps, and belts out the songs—loud, sweet, fast, and Spanish. (Hiram Remon from Colombia is the male in-house vocalist.) The beat's terrific, and the audience is so energized, nobody can resist getting up to dance. Thursday through Sunday, there's a second show at 1 A.M., starring a celebrity Latin artist. In February, it was Julio Sabala, a comedian-singer from Madrid. In early April, the big star was Iris Chacon, a singer from Puerto Rico. This week it will be the Mexican star Marco Antonio Munic.

Even if you don't have dinner at Chibcha, it's going to be an expensive night. There's a $20- or $30-per-person music charge; the bigger the star, the higher the price. Drinks cost between $3.95 and $4.75 each, but most customers buy a bottle for the table. One liter of Johnnie Walker Black Label, tequila, or aguardiente costs $85; Dom Pérignon is $160 a bottle. Dinner entrées range from $9.75 for a broiled boneless breast of chicken to $21.75 for a surf-and-turf platter. Side orders of black beans, empanadas, and tostones are all à la carte; paella with lobster is $21.75. Some people prefer to dine earlier at El Inca, nearby (85-01 Roosevelt Avenue, 718-429-9109), which has good paella, and arrive at Chibcha at midnight. Reservations are usually necessary at both places.

The neighborhood may make you nervous, so consider taking a cab to Chibcha. (There's also valet parking one block south of the club, for $5.) When you're ready to leave, the club's manager will call a cab for you. But during the four nighttime visits I made to the area—three with friends and one escorted by a private detective, Richard "Bo" Dietl (because nobody else would accompany me to Chibcha's midnight show)—I saw no incidents. But then, I didn't go for a long stroll. Roosevelt Avenue is crowded and shabby, a contrast to the sparkling club. Jorge Alarcon, Chibcha's owner, says he has plainclothes security men stationed there every night.

It is also possible to enjoy a little of the Latin American lifestyle in broad daylight. A lunch of parrillada is a festive way to spend a hungry Sunday. The most colorful and upscale place to sample parrillada is La Fusta, an Argentine restaurant (80-32 Baxter Avenue, 718-429-8222) across from Elmhurst Hospital; it's in a mostly Korean neighborhood six blocks from Chibcha.

Fusta means "riding crop,' and horse racing is the theme here. The walls sport mellow looking murals of victoriou horses and Argentine jockeys a Belmont and other local race tracks, as well as smaller photos of other triumphant pairs, mos of them taken twenty years ago La Fusta has a cozy, tavernlike atmosphere: dark wood and stucco walls, trellis trim, alcoves, soft lighting. The place fills up around 3 P.M. on Sundays, when South American families come in for dinner One Sunday, everybody in the place spoke Spanish except a thirteen-year-old boy with a strong New York accent who was talking football with his father—who answered in Spanish. At another table, two families with infants in tow were feasting on platters of steaming fettuccine ($6.50), gnocch ($6.25), sautéed spinach ($2.50) and parrillada ($11.50), which includes one morcilla, one chorizo, sweetbreads, skirt steak and one short rib, and comes to the table on a hibachi. Dab the table sauce (chimmichurri made with oil, vinegar, garlic oregano, parsley, and chili pepper) onto the meat. The house carries wines from Argentina, Chile, Portugal and California ($4.80 to $14); sangria is $5 for a medium pitcher, $9 for a large one.

A block or two from La Fusta, the culture of the East predominates. On the short strip of Broadway near Pettit Place you can find a Taiwanese bakery, a Korean supermarket, an Indian spice shop and a Thai restaurant.

The comestibles at Yi Mei Fung Bakery (81-26 Broadway, 718-898-8005) include delicious dried-pork pastries, sweet bean bread, and even chocolate cakes. This store, just opened, has a branch in Chinatown and another in Flushing. A block away, at Anna Bhandar, an Indian grocery store (82-80A Broadway, 718-478-6912), there's the fragrance of Indian spices and the sound of Indian music (on tape); a Sikh lugging a cartful of laundry is buying snacks. Down the street, at Five Continental Enterprises (80-19 Broadway, 718-478-3495), there are refrigerated jars of bok choy, frozen cuttlefish balls, and Chinese dumplings. The shelves hold jars of chili paste from several countries, and ceramic Oriental rice bowls.

In the rear of Jaiya Thai-Oriental Restaurant, a tasteful wood-and-bamboo place (81-11 Broadway, 718-651-1330), there are two tiny red lacquer shrines: one on the floor, another on a shelf, with a Buddha figure in the center. In front of

Photograph by Don Hamerman

In Woodside, sample the sophisticated, exotic, Malaysian-Spanish cuisine of the Philippines.

each shrine is a cup of tap water, incense, and cooked food. “This is the Thai Buddha,” explains Jaiya’s owner, Virachart “Pok” Pokpoonpipat. “And these are our offerings to our god. Every morning we give fresh food to our god.”

Woodside

PHILIPPINE FEASTS

Jackson Heights

THE SARI STRIP

PHILIPPINE COOKING—A MIXture of Malaysian and Spanish—tastes exotic. A Philippine menu will include egg rolls, cellophane noodles, and patis, the Philippine nuoc-mam sauce, plus adobo and escabeche dishes. Though the menu will be printed in English (as well as Pilipino, the national language), that may not help much; you may find pronouncing the names of the dishes hard going.

Of the handful of Philippine restaurants clustered in a Korean-Hispanic-Irish-Filipino neighborhood in Woodside, the best is Victor’s Restaurant (69-09 Roosevelt Avenue, 718-651-9474). And Victor’s most dazzling dish is tinolang tahong, a most glorious soup made with plump mussels steamed in ginger root, spinach, and a bit of onion. One order ($6.50) will serve two. Another memorable dish, inihaw na talong ($4), “broiled eggplant with chopped tomato, onions, and bagoong,” is fabulous. (What is bagoong? Tiny shrimp in salt.)

Be sure to order the lumpiang sariwa ($4), two large crêpes filled with Chinese vegetables and topped with peanut sauce, or the lumpiang Shanghai ($4.75), eighteen small spring rolls. Crispy pata ($4.95), another must, is a fried pork knuckle with crisp, crunchy skin and soft, tender meat; this is the ideal dish to dip into the nuoc-mam-based table sauce. Kare-kare ($5.75), also delicious, is meaty oxtail stew with pieces of tender tripe in a peanut sauce (if you want the sauce more fiery, just let the waitress know). If you like squid, never forget the name *inihaw na pusit*. Pronounce it and you’ll get a platter of tender, charcoal-broiled squid, flavored with a dash of sweet vinegar ($7.25; it’s bountiful enough to feed three as an appetizer). Pritong hito ($6.75) means “fried catfish.” Be sure to order some noodle dishes—and also fried rice.

Philippine desserts aren’t nearly as sophisticated as the entrées. Except for brazo Mercedes, a rich custard in a meringue shell, desserts can be offensively sweet. The national favorite, halo-halo, is a synthetic-tasting affair made with red Jell-O, sweet red beans, canned fruit, and ice cream.

Victor’s is austere but attractive. There are three large connecting rooms with wood-paneled walls (one wall is mirrored), wood tables, and white tablecloths; in the front there’s a large grill and oyster bar. The waitresses, all young Philippine women wearing their native hand-embroidered white blouses and dark skirts, speak fluent but accented English.

The restaurant opened last June. In a short time, it has become a gathering place for Philippine professionals in the tri-state area. The regulars are doctors, lawyers, accountants, engineers, teachers, and nurses. They are all conservatively dressed—no Imeldas in the crowd—except perhaps on weekends, when there are large tables of private parties.

At night, singers perform against a background of taped music. Ordinarily, they do popular American songs, but sometimes they sing Philippine songs—especially on Friday nights, when there’s usually a sing-along with Rico Pasamba.

Don’t miss Bert Liwanag, who sings on Monday, Friday, and Saturday nights. He’s all show biz—with his long black mane and white linen jacket, he’s a clone of Johnny Cash and Wayne Newton, and he sounds exactly like Sinatra as he grips the mike and sings “New York, New York” and “My Way.” Liwanag, 43, came here from Manila in 1975. When he’s not appearing at Victor’s, he’s touring with his four-piece group, the Payawal Band, which performs for Philippine, Chinese, and other functions from Massachusetts to Florida. “We play for the medical groups,” says Liwanag. “The doctors have all the big parties. There’s not one hotel in Manhattan I haven’t done—except the Plaza.”

CARIEVIC DE LEON AT VICTOR’S RESTAURANT.

VICTOR’S TINOLANG TAHONG IS A GLORIOUS MUSSEL SOUP.

Four blocks away, at 74th Street between Roosevelt and 37th Avenues, there is a cluster of Indian shops, most of them sari stores catering to Indian and Pakistani women. These stores stay open until 7:30 P.M. (they are closed Tuesdays), so it is possible to spend the late afternoon sari-viewing and then stroll over to Victor’s for dinner.

The workaday appearance of 74th Street, with its supermarkets, fruit stands, Dumpsters, and bag-lugging shoppers, contrasts with the luxurious merchandise of the sari stores. Inside Taj Sari Palace (37-44 74th Street, 718-639-4444), there’s a faint, flowery scent of incense as well as the throbbing whine of taped music from Indian movies. A patrician-looking woman with a Western-style hairdo, a diamond in her nostril and a tweed coat over her sari, is inspecting new fabrics. She remarks to her Indian

Photograph by John S. Abbott.

friend, who's wearing slacks, "The Japanese do compliment us with these new designs." (She is referring to the new computer-made prints from Japan.) The friend replies, in an austere tone, "Yes, but some are too, *too* ordinary." Minutes later they are at India Sari Palace (37-07 74th Street, 718-426-2700), looking at the imported French chiffons and being helped by an Indian clerk who wears a vest and tie. A six-yard piece of printed French chiffon sells for $95, but the same-size piece of French chiffon that is woven with gold thread goes for $595. India Sari Palace is the best known of the sari shops; there are branches in most major American cities as well as outposts in Hong Kong, Singapore, England, and Kuwait.

Outside the shop, a station wagon with an Indian driver waits for a group of young women who have just darted inside; though it is the beginning of March, they all wear sandals below their bright saris. Down at the corner, two Sikhs wearing turbans and well-tailored overcoats supervise the crating of a television set by an Indian repairman.

Sam & Raj (37-08 74th Street, 718-651-6969), just across from Sari Palace, sells VCRs and kitchen equipment, all high-tech. The room is harshly bright and bargain-basement-like. But off to the side of the store there is a contrast: Jewels India, Inc. (718-507-1523, 507-1222), which is an exquisite little boutique, softly lit, with chandeliers. Behind the beautiful saleswoman in the pale silk blouse, pearls, and tailored skirt there's a row of elaborate necklaces, all 22-karat gold, made with intricate filigree work, priced at $500 to $4,000 each. A panchangra (a webbed bracelet made of gold chain, traditionally worn by a bride for her wedding ceremony) sells for $300 to $700, depending on the weight of the gold. The boutique also offers ropes of coral beads, Japanese pearls, loose topazes, and amethysts.

Two Indian women, each with a caste mark on her forehead, are showing the owner, Mr. V. N. Prakash, some gold necklaces they have received; they want an appraisal. "Ah," he clucks, "you see, the price of gold varies, dollar for dollar, day by day. But I tell you, no store will take these, for this is all *junk*." Without a word, the women leave.

Minutes later, Mr. Prakash notices me. "I also deal in precious stones—like diamonds," he declares. "Not in the loose stones, but in the piece. This very morning, I sold a beautiful necklace. Too bad you cannot see it."

The Greece of the past—food, ballads, dances music, convivial cafés—is alive in Astoria.

Astoria

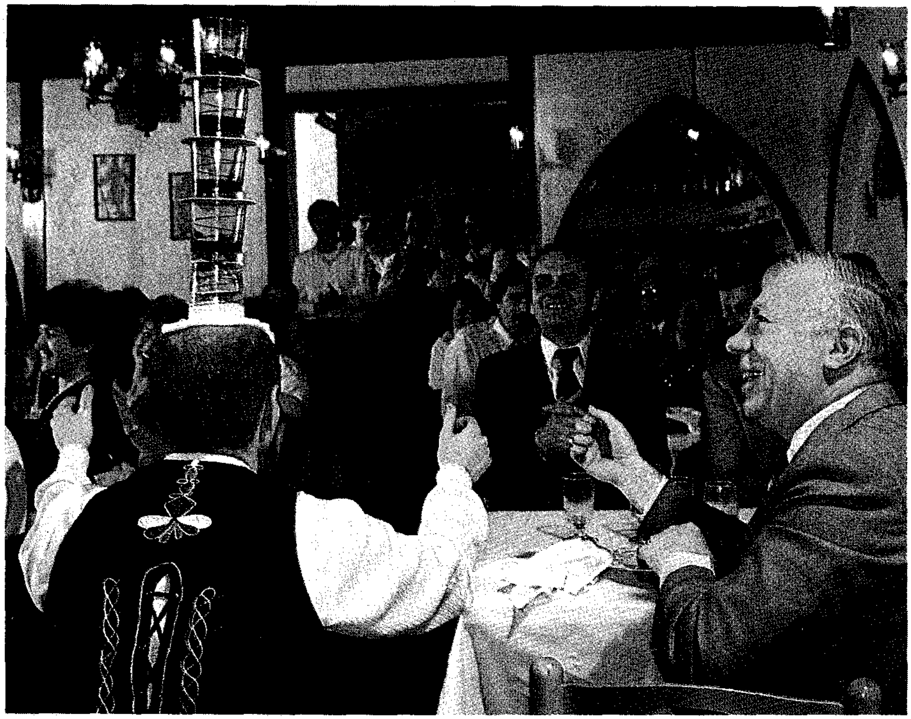
THE GREEK WAY

EVERY WEEKEND NIGHT AT TE Andreas Anastasiou, mana er of Taverna Vraka, a Gree Cypriot restaurant (23-15 31 Street, 718-721-3007), do the Dance of the Glasse Dressed in full black knickers and en broidered vest—the traditional Cypri costume—he balances a wine-filled w ter glass on his head while bending an kicking, Zorba-style, to the bleating the bouzouki. Within ten minutes h head bears a tower of eight filled glasse they don't even sway, though he's ste ping fast. Still, as Anastasiou points o modestly, this is nothing compared wit the world's record for this dance, said t be held by a Cypriot whose head ba anced a 23-glass tower.

The mostly Greek-speaking aud ence—families and tables full of youn couples out for an evening—clap an cheer Andreas on. When he's done, the hush for the folk songs rendered by th pianist, bouzouki player, and guitaris Soon, though, they're all dancing, arm out, fingers snapping, feet busy. This the Greece of the past, still fresh an wonderful.

That same evening, modern-da Greece is in full flower several block south at Microcosmos, a high-tech clu favored by intellectuals (21-11 31 Street, 718-728-7093). Niketi Kontouri, young actress, takes the small stag backed by six musicians, to sing *remb tika*, moody, philosophical ballads of r bellion, dissent, and freedom. Som songs were written in the twenties, whe the Greeks were expelled from Turke Microcosmos has a small dance floo the mood of the crowd determine whether the dancing will be modern c traditional.

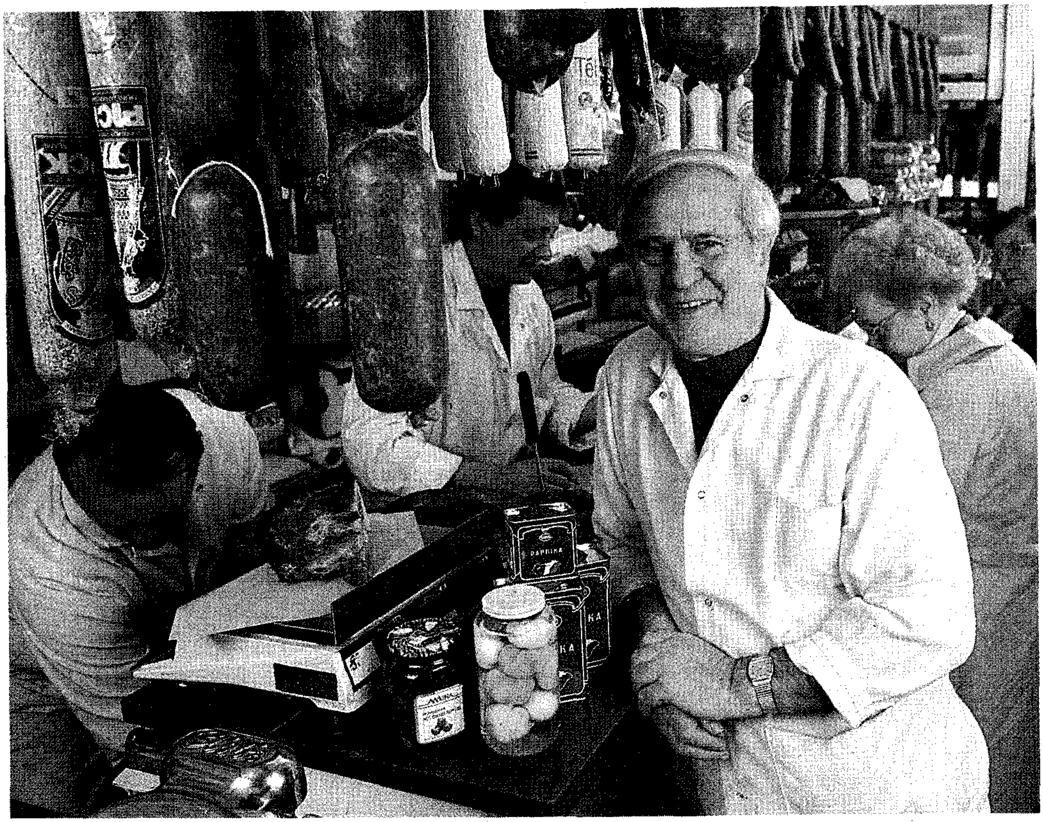
To sample both scenes, begin with di ner at 8:30 (you'll need to make reserv tions) at Taverna Vraka. Start the me with mezedes, an assortment of cold a petizers that includes stuffed vine leave taramosalata (pale-pink Greek cavia spread), feta cheese, olives, shrimp, tom to, and peppers. Then get an order of frie zucchini with skordalia, a garlicky whit dip made with potato. For an entré choose the lamb stew with orzo or th sautéed artichokes in lemon sauce; bot are excellent. Drink lots of wine, and a ter Anastasiou's Dance of the Glasse walk down to Microcosmos for desser coffee, and brandy. (You may also have



ANDREAS ANASTASIOU DANCING AT TAVERNA VRAKA.

SOON THE TAVERNA'S CUSTOMERS WILL BE DANCING—FINGERS SNAPPING, FEET BUSY.

Photograph by John S. Abbott.



ANDY KELEMEN, OF THE HUNGARIAN MEAT CENTER.

CUSTOMERS HEAD FOR KELEMEN'S STORE FOR SPECIALTY MEATS AND THE CHANCE TO SCHMOOZE.

ull dinner at Microcosmos.)

You'll find the best Greek ood in another part of Asoria, in three restaurants on Broadway between 31st and 33rd Streets. The crispest and freshest squid that ever wiggled is served at Roumeli Taverna (33-04 Broadway, 718-278-7533). One huge platterful ($8) can serve hree. If you can't stay away rom benthic creatures, order the barbecued octopus ($7.75), three tender, fresh, ixteen-inch-long tendrils—suction cups intact—crissrossed with charcoal marks and served in an oil-and-vinegar sauce.

Roumeli, a tunnel-shaped place with stucco walls, is decorated with thousands of iny lights. At the front, here's a huge grill holding rotating spits of roasting amb and pig. Greek families and people from the neighborhood come here and linger, and around 11 P.M., men who have worked a late shift somewhere arrive for grilled fish, salad, wine, and conversation. Roumeli makes an exceptionally good taramosalata and a thick, chunky melitzanosalata (eggplant salad). Both are heartily spiced and will feed three (each order, $2.75).

Save room for dessert: There are two superb pastry shop-cafés up the street. The stylish Omonia Café (32-20 Broadway, 718-274-6650) has marble trim, shinng brass, and lots of glass. The flaky pastries—especially the bougatsa, with ts loose custard filling and snowy drifts of powdered-sugar topping ($2.75)—are great with dark coffee and brandy. Omonia is a favorite neighborhood hangout (its earliest closing is 4 A.M.), where he customers speak Greek. On Sundays, tables of handsome young men sit around for hours drinking Greek coffee, smoking cigarettes, and watching women, while Greek moms drop in after church to pick up a dessert for the family dinner.

Tropicana Cafe/Patisserie (31-14 Broadway, 718-728-4170), on the next block, is the place to buy pastries to take home. Sample the diplés ($4.50 per pound), a crackle-crusted, shardlike wafer that tastes, but only faintly, of flowered honey. Or the daktyla ("fingers"), a crisp tube filled with walnuts ($5.50 a pound). Around midnight, stroll across the street to the Grecian Cave, a cavernous nightclub featuring traditional Greek dancing performances and songs by a visiting artist from Greece.

No foodie should visit Astoria without a stop at a Greek supermarket; passionate shoppers will want a car. Begin your odyssey late in the afternoon at Titan Foods (25-30 31st Street, 718-626-7771), which is open daily till 9 P.M. You'll push your cart—to the strains of bouzouki music and Greek folk songs—past an abundance of olive oils and barrels of olives (black, purple, wrinkled, ripe green, and cracked green marinated in spice, $1.29 to $1.99 a pound). Several kinds of feta cheese—Greek, Bulgarian, and French ($2.79 to $3.89 a pound)—are stocked. But the real buy is tarama, which is sold in bulk ($1.50 a pound). It's less salty than the tarama sold in jars, and not as oily. Check the freezer case for Apollo brand spinach-and-cheese pies ($2.49 for a package of twelve), the best of the frozen hors d'oeuvre. There are buys in honey and in fresh phyllo dough, and you'll also find interesting Greek cookware (for instance, the Enox brand stainless-steel pot for Greek-style coffee, $5 to $9).

More food adventures for the marathon walker: ravani, a pound cake fit for the gods—moist, thick, drenched with flowery syrup—which costs 90 cents a chunk at Victory Sweet Shop (28-05 23rd Avenue, 718-274-2087). And the finest gyro in Astoria, available at Néa Hellás ("New Greece"), a tiny coffee-and-souvlaki shop at 31-15 Ditmars Boulevard (718-278-7304). The lamb is tender (not dry), the cucumber and tomato fresh and ripe; tell them to go heavy on the yogurt. All the ingredients are crammed into a large pita; this gyro may drip on you, but that's the beauty of it. The Greek way is still golden in Astoria.

Second Avenue

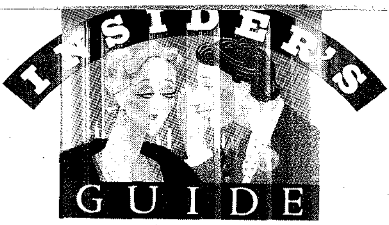
MAGYAR MECCA

NEW YORK'S HUNGARIAN heartland lies in Manhattan—a small cluster of shops and restaurants sprinkled among the Korean fruit stands, Italian cafés, antiques shops, banks, and boutiques on Second Avenue in the low Eighties.

Walk into any store in this mini-Magyarland and listen. Two Hungarians are talking. The language has a staccato, persistent sound, like the tap-tapping of rain on a roof. When a Hungarian struggles with English, it sometimes sounds like a garbled tape. The elderly waitress at Mocca Restaurant announces the Sunday soup special: "Cheekahngiblahtzoop, cheekahngiblahtzoop," she says. Who'll know she's offering chicken-giblet soup?

At the Hungarian Meat Center (1592 Second Avenue, near 82nd Street, 650-

Photograph by Don Hameerman.



In Manhattan's Hungarian heartland: great goulash, spicy sausage, lively songfests.

1015), Andy Kelemen, who has owned the shop for 21 years, is talking to a customer who looks remarkably like Vladimir Horowitz in Mitteleuropa dress: belted raincoat, suede cap, loden jacket, boots. His face is thin and sallow, his eyes deep-set, and he's chain-smoking. "Nem," he's saying to Kelemen. "Nem, nem" ("No, no"). The two obviously aren't talking pork, they're schmoozing: Hungarians are great schmoozers, and since there's no Hungarian sit-down pastry-shop-and-café in the neighborhood, Kelemen's store and others have become meccas for gossip. Says Kelemen, "Everybody comes here with a bit of news almost every day."

You can't resist Kelemen's little hard rolls (20 cents apiece) or his sweet, delicate boiled ham ($5.50 a pound); when the two are wedded into a sandwich, it's a twin of the famous ham sandwich sold at French railway stations. In the window is that delicious Hungarian snack, tertö pogasca (bacon biscuits, 50 cents apiece). Overhead are kielbasas ($5.20 a pound) and salamis ($2.60 a pound); in the case are a mildly spicy blood sausage with clumps of cooked rice in the meat ($2.60 a pound) and rich liverwurst ($3.80 a pound).

Paprikas Weiss Importers (1546 Second Avenue, 288-6117), a block south of Kelemen's store, is the last of the large Hungarian-food specialty stores; its archrival, H. Roth, also known as "Lekvar-by-the-Barrel," closed a year ago. Ed Weiss, the store's owner, is American-born but speaks Hungarian to his staff. (His grandfather, Paprikas Weiss, founded the store over a century ago.) "We get visitors from England, from China, and always there are people from Budapest who come in to buy our Szeged paprika," says André Balog, the manager. There are three strengths of paprika here—hot (violently so), sweet, and in-between, all $2.98 the half-pound. Jars of prune and apricot lekvar line the floor-to-ceiling shelves. There are plastic bags of poppy seeds ($2.98 a pound), to be used in poppy-seed strudel; whole poppy seeds ($3.98 a pound), to sprinkle on breads; chestnut purée in specially lined tins ($8.98 for just under two pounds); and bags of spaetzle, the ragged-edged Hungarian noodle-dumpling ($1.98 a half-pound). Coffee's a specialty here: There are imported green coffee beans ($2.98 a pound), and, to roast them, a kávé pörkölö—a black perforated tin drum used as a stove-top coffee roaster ($24.98).

About strudel: Hungarians in the tri-state area have been seeking good strudel ever since Mrs. Herbst's shop shut five years ago. There is a large assortment over at Louis Lichtman, Inc. (532 Amsterdam Avenue, near 85th Street, 873-2373), and Budapest Pastry (207 East 84th Street, 628-0721) makes a good apple walnut. There's an excellent apple strudel at Hungarian Rigo Bakery (318 East 78th Street, 988-0052)—the crust is crispy and thin but not too flaky, and the apples are firm and tart ($7.50 a pound). Rigo is two doors down from Orwasher's Bakery, famous for its breads.

Rigo, too, is a mecca for schmoozers. One Sunday afternoon, a young Hungarian woman, plump and pretty in her flowered dress and bright-red lipstick, enters the shop. "Hogy vagy" (pronounced "hoydge vouydge"—"How are you?"), she says swiftly, eyeing the goods. The two women behind the counter respond and smile. Now the pastry selection begins, and this will take time, because the customer is fastidious and changes her mind. Outside the shop, her husband, double-parked, calls out to her gently but impatiently.

For your own Kaffeeklatsch, here are Rigo's best: the poppy-seed Linzer torte, with its lavish, thick filling and thin crust, and the sour-cherry Linzer (both $1.20 each). The pissinger torte, which looks like a four-layer wafer covered with chocolate ($1.10), is excellent with strong coffee. Rigo's best-seller is the chocolate-mousse cake at $1.25 a slice, or $10 to $20 for a whole cake.

ALMOST EVERY HUNGARIAN swears that his mother's or his wife's cooking is far better than any restaurant's. But still—there are a few spots where Hungarians and hungry Americans like to go: Csarda (1477 Second Avenue, at 77th Street, 472-2892) is an old favorite, and Red Tulip (439 East 75th Street, 734-4893), often described as a "typical Transylvanian tavern," with its red-tulip décor and hand-carved furniture, is also popular; there are sing-alongs. For the budget-conscious, Mocca Restaurant (1588 Second Avenue, at 82nd Street, 734-6470) is always crowded on weekends, since a two-course Sunday dinner costs $8.25 to $8.75. Mocca has excellent stuffed cabbage ($5.45 at lunch, $8.25 at dinner) and, for dessert, a palacsinta filled with apricot lekvar ($2.75 for two pancakes). There's takeout, too (no telephone orders).

A couple of years ago, a newer, more expensive branch of Mocca opened two doors down. Though Mocca Royale (1584 Second Avenue, 737-2322) has an uninspiring interior—it looks like the lobby of a drab pension, with its flat lighting and yellowish walls—the goulash is great and the spaetzle's succulent ($13.50 the entrée), and nightly, from 6 P.M. till 1 A.M., there's a Hungarian four-piece orchestra that plays Gypsy music. Everybody likes to sing along. Sometimes a Gabor look-alike arrives: the lady of a certain age with an obvious face-lift, bouffant hair, plunging neckline, and jewels who calls everybody "Dahling."

The Magyar mind is nurtured at Püski-Corvin, a two-story bookshop at 251 East 82nd Street (734-3848). Longtime residents and new arrivals come in to buy their copy of the cultural weekly *Irét et Irodalon*, published in Budapest. "There's no bookstore like this for Hungarians outside Budapest," says one local. (They don't even have this in Budapest anymore—books published in the West are contraband.) "The books here are books of ideological openness and also books by classical Hungarian writers, and there's a small collection of rare books as well."

Books are crammed onto shelves, piled on the floor, heaped on desks. There are 12,000 titles, covering the arts, poetry, drama, fiction, science, religion, and other topics. One of the most famous internationally known art books is Jenö Barcsay's *Anatomy for the Artist*. There are also 300 titles in English, including travel in Hungary, plays and poetry in translation, and Hungarian cookbooks. "Of course," says saleswoman Éva Feitelson, who speaks English, "we have all of George Lang's and Paul Kovi's books."

Püski-Corvin is owned by 76-year-old Sandor Püski and his son, István. The elder Püski, who was a publisher and book dealer in Budapest, came here in 1970, and now his Püski Publishing (with offices and typesetting machines on the first floor) has published 40 Hungarian titles here. On the second floor is a small art gallery selling signed lithographs by modern Hungarian painters. Visiting Hungarian artists hold regular meetings, lectures, and poetry readings in another second-floor room, where the owner and his wife live. (The poet György Faludy, now living in Canada, has frequently been a guest.) On these occasions, Sandor's wife, Ilona, prepares special Hungarian snacks and the audience consists of younger immigrants.

Püski-Corvin also attracts Americans who want to travel or cook Hungarian dishes, but this shop, Feitelson says, "is really about staying Hungarian. Those get-togethers help us all stay in touch with our culture, and let others learn what it means to be Hungarian." ■

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THE EAST VILLAGE

Rebels and Immigrants in the Land of the Stuyvesants

By

AMY VIRSHUP

- ❶ STUYVESANT-FISH HOUSE
- ❷ TENTH STREET BATHS
- ❸ CHRISTODORA HOUSE
- ❹ GINSBERG HOUSE
- ❺ FIRST HOUSES
- ❻ THE SAINT

CONTRADICTION IS THE EAST VILLAGE'S THEME: Its endless rows of tenements are crowded with Ukrainian and Hispanic immigrants, rebels from the suburbs, starving artists, and investment bankers in search of bargain real estate. On its streets, black-clad punks linger before neighborhood butcher shops, where Polish is the language of commerce; downtown trendies, still in their club-going clothes, sit down to breakfast in a Ukrainian coffee shop. On one block, a German church has been converted into a synagogue; on another, a former settlement house is being turned into a luxury condominium.

Its history is equally contradictory. Looking at the East Village today, it's hard to imagine it as anything but a poor neighborhood. Yet from the 1600s to the mid-1800s, it was home to one of the city's most powerful families—the Stuyvesants—and for a brief moment, as wealthy New York moved out of the Wall Street area, it was even fashionable. Few neighborhoods have changed character so quickly: By the 1860s, the East Village had become a home to immigrants.

Stuyvesant Street, which runs due east and west between East 9th Street and Second Avenue, is a remnant of the neighborhood's glory days, dating back to Governor Peter Stuyvesant. In 1651, Stuyvesant bought a farm from the Dutch West India Company; it encompassed all the land east of the present-day Fourth Avenue from 5th to 17th Street. In 1787, his great-grandson, Petrus, laid out a street plan on the family farm using the points of the compass. Before he died, in 1805, he built two houses on this lane No. 21 and No. 44, which still stand.

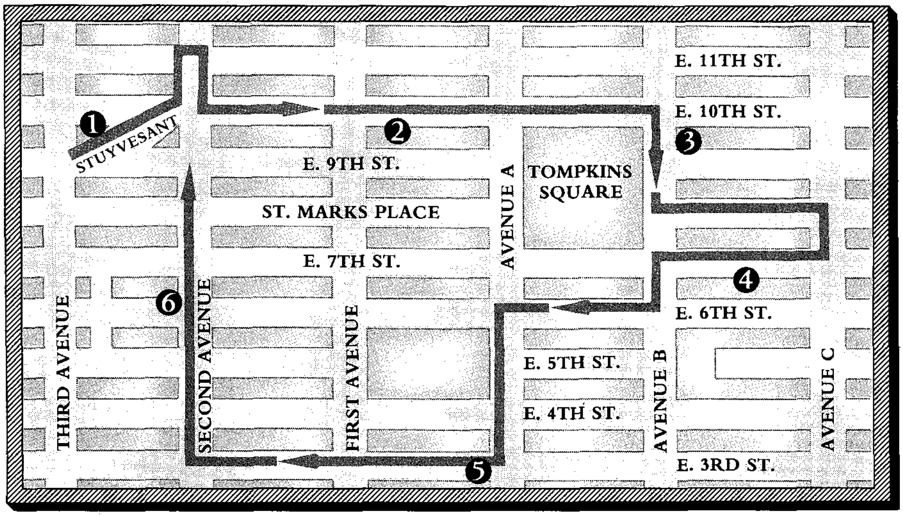
Shortly after those houses were completed, th city began cutting its own street plan—one oriented to Manhattan's axis—and destroyin streets and buildings that didn't conform. Th Stuyvesants, however, were granted a special dispensation, and their private road became a thoroughfare "for the accommodation of a large and respectable Congregation attending St. Mark' Church as well as the owners and occupants o several large and commodious dwelling houses.'

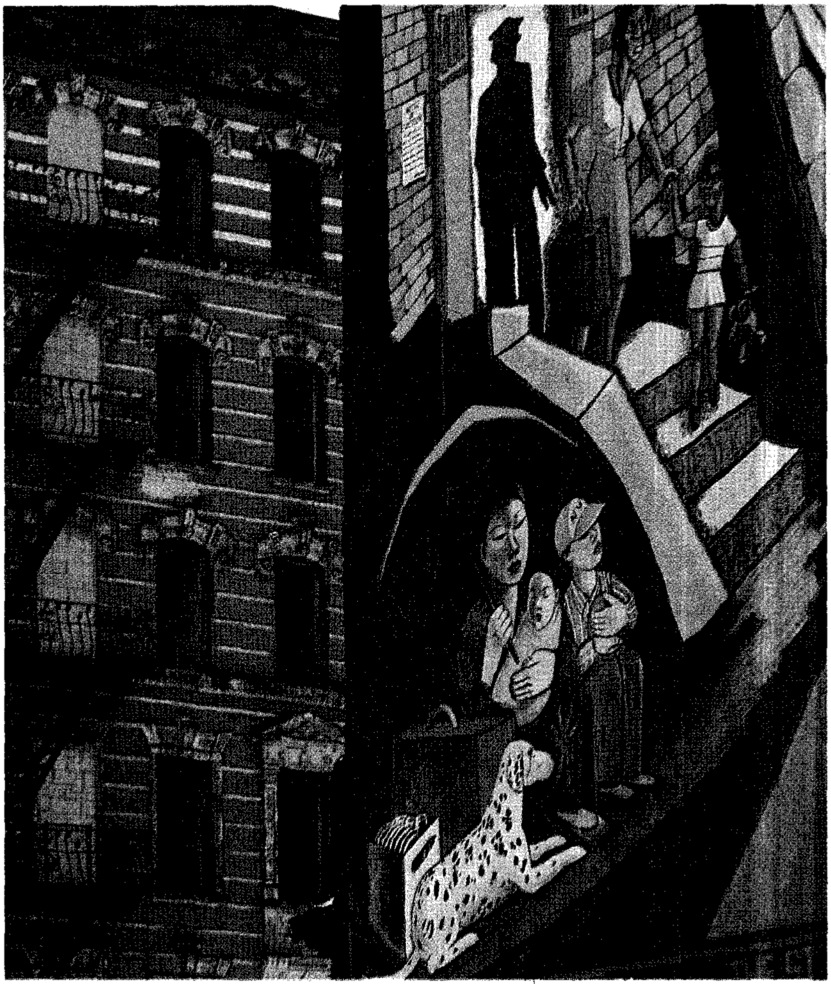
The Stuyvesant-Fish House, at No. 21, was one of those large and commodious dwellings. Buil in 1804 for Petrus's daughter Elizabeth and he husband, Nicholas Fish, it now stands between a pair of tenements and the row of Italianate townhouses known as the Renwick Triangle. Of red brick, with green shutters and a pair of arched dormer windows, it's built in the simple Federa style. Elizabeth and Nicholas's son, Hamilton was born in this house in 1808; he later became governor of New York, a U.S. senator, and secretary of state. It is now home to the Lehigh Press

Tenth Street cut through the Fish property greatly reducing its size, so Peter Gerard Stuyvesant gave the triangular plot between Stuyvesan and 10th Streets to Nicholas and Elizabeth as compensation. In 1858, developer Matthias Banta bought it and put up the sixteen stately townhouses of the Triangle (seven of these face Stuyvesant Street, the rest East 10th Street). Attributed to architect James Renwick Jr., the designer of Grace Church, these were completed in 1861. Faced with brownstone on the first floor and brick above, these are much more complex than their Federal neighbor. The Triangle ends before its lot line, giving it a squared-off "prow."

Built in 1795 for Nicholas William Stuyvesant and his bride, Catherine Livingston Reade, No. 44 is the oldest house on this block. Like No. 21, it is a Federa house of red brick, with dormers, almost-square windows, and splayed lintels. No 44 has been used solely as a residence since it was built, escaping extensive remodeling; it is one of only three eighteenth-century New York houses that can make that claim.

Facing No. 44 is St. Mark's-in-the-Bowery, the oldest continuously used church in the city, and a graceful combi-





A MURAL AT 9TH STREET AND AVENUE C.

iation of architectural styles. Only the main ody of the church building, with its fieldstone valls and arched windows, dates from 1799, vhen it was built with Petrus Stuyvesant's mon-ey. The Greek Revival steeple (look for the vinged angels halfway up) was added in 1828, he cast-iron porch was tacked on 26 years later, nd the peace symbols inside the gate are addi-ions from the 1960s. Much of the church was destroyed by fire in 1978 and has since been re-uilt. Today, dance performances and poetry eadings are held in the simple, Georgian-style nain sanctuary (its pews have been removed to accommodate performers).

To the right of the St. Mark's Parish house (at the rear of the churchyard), there's a gate that opens onto 11th Street; pass through it and turn north up Second Avenue. Between 1920 and 1940, Second Avenue was the Yiddish Rialto, an immigrant's Broadway, with eight theaters between Houston and 14th Street. In 1925, impresario Louis N. Jaffe bought the plot on the southeast corner of 12th Street and put up the Moorish-style building that still stands. This was the home of Maurice Schwartz's Yiddish Art Theatre. Probably the most prestigious of the Yiddish-speaking companies, it featured Molly Picon, Boris Tomashefsky, David Kessler, and Jacob Adler. Many of them have been honored in the Second Avenue Deli's sidewalk of stars, on the corner of East 10th Street.

IN THE FIFTIES, YIDDISH THEATER FADED, and the Yiddish Art became the Phoenix, home to the company founded by T. Edward Hambleton and Norris Houghton; their first production was *Madam, Will You Walk. Staggerlee,* the rhythm-and-blues musical starring Ruth Brown, is playing now. Walk down to the Second Avenue Deli, then take a left onto East 10th Street. Nature Morte, one of the first neighborhood galleries to show the now-popular Neo-Geo painters, is in a storefront at No. 204.

No. 268, just east of First Avenue, houses the Tenth Street Baths, as it has since 1892, when a visit cost 25 cents. The baths are a piece of the Old World, despite the sign that claims this place is a "health club." Patrons can partake of a Russian steam bath or a "wet" Turkish one, then have a "*platza*" (they're hit with brooms made of oak leaves, a process that's supposed to open the pores) and some lunch.

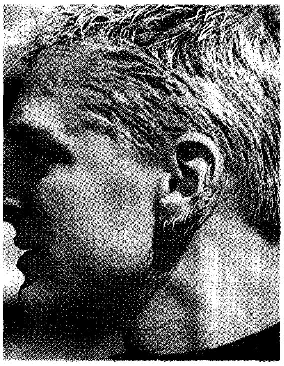
The rich redbrick Gothic church on the corner of 10th Street and Avenue A was built by the Rutherford-Stuyvesant family in 1884 as St. Mark's Memorial Chapel (its chimney still bears that saint's name and a lion rampant). These days, it does duty as the Russian Orthodox Greek Catholic Church of St. Nicholas Carpatho, evidence of the area's constantly shifting economic and ethnic character.

LUNCH AT THE LIFE CAFE, 10TH STREET AND AVENUE B.

Avenue A is the official headquarters of the East Village's punks and hard-core kids. Since most of them are too young to drink in the neighborhood bars, they hang out on the street and share quarts of beer. They're very much at odds with A's developing image as the Columbus Avenue of the East Village; most likely, chic will win out in the end. Also on A, between 10th and 11th Streets, is Gracie Mansion gallery, where painters as diverse as David Wojnarowicz (he's fond of skulls) and Rodney Alan Greenblat (suburban pop) show. Three blocks south are Leshko's and the Odessa, neighborhood coffee shops where blini, pirogen, and a glass of tea are always available. You can sit at one of the outdoor tables at the funky Life Cafe (on the corner of 10th and Avenue B) and sample Life's vegetarian chili or one of its sprout-packed sandwiches.

The pair of brownstones on Avenue B between 9th and 10th Streets (Nos. 151 and 153) are relics of a finer age. Though there's no stoop, No. 153 has a graceful, if a bit dilapidated, doorway with pilasters topped by a wood fanlight. At one time, No. 151 served as a day nursery, only one of the many social-welfare institutions that set up shop in this neighborhood; later, jazz musician Charlie Parker lived there.

Walk past the Christodora House to the northeast corner of 8th Street, where the former Newsboys' and Bootblacks' Lodging House of the Children's Aid Society is located. Built in

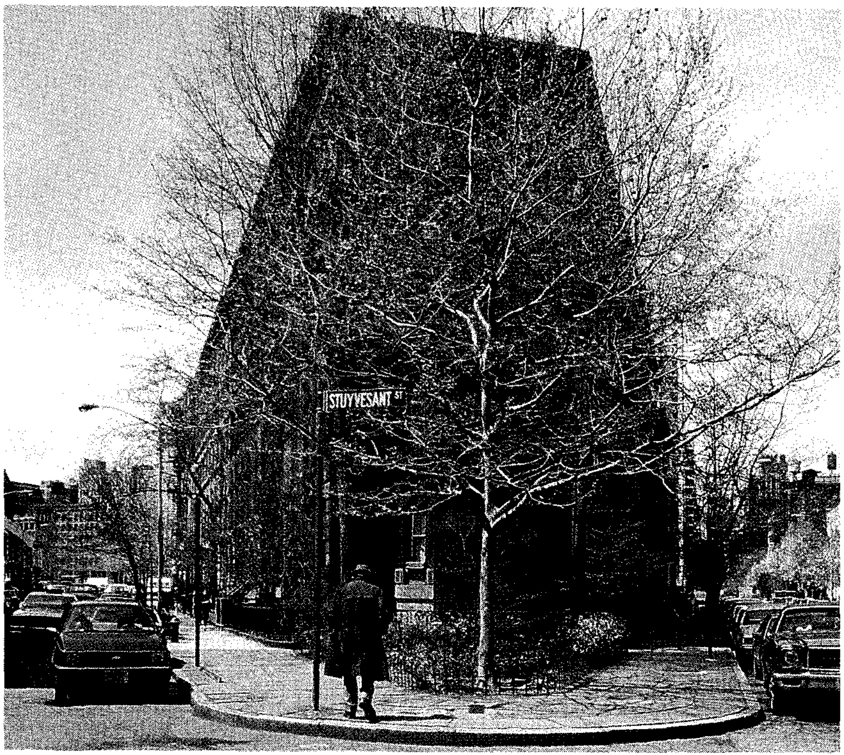


THE PUNK LOOK.

RUSSIAN TURKISH
BATHS
HEALTH CLUB

IN 1892, A BATH COST 25 CENTS ON 10TH STREET.

Photographs: top, Farrell Grehan; bottom (3), ©1987 Frederick Charles.



THE RENWICK TRIANGLE, BETWEEN STUYVESANT STREET AND EAST 10TH.

1886 (the date is set in a plaque on the side of this brown brick building), it is one of several industrial schools and lodging houses laid out by Calvert Vaux. On the building's 8th Street side, the easternmost tower bears a six-pointed star, a reminder that this building served as a Hebrew school before it was abandoned when the Jews left this neighborhood; it has since been converted into apartments and artists' studios.

The eastern edge of this neighborhood is poorer and less gentrified, and at Avenue B, Spanish becomes the dominant language. Like many of the streets east of B, 8th contains more abandoned buildings than occupied ones. The squat three-story house painted with an enormous, multicolored face (No. 337) was once the club 8 BC, a vigorous supporter of the neighborhood's music and performance scene. Today, it's P.P.O.W., an established East Village gallery.

GLEAMING BIKES ALL IN A ROW AT HELLS ANGELS HEADQUARTERS.

AT AVENUE C, TURN SOUTH AND THEN head west on 7th Street. Though the artists, writers, performers, and musicians who began flooding the East Village in the late seventies like to think of themselves as pioneers, they are really the neighborhood's third wave of creative immigrants. The first arrived in the fifties, led by Beat poet Allen Ginsberg, who moved into the nondescript tenement at No. 206 East 7th Street in 1951. His apartment soon became a Beat outpost: Jack Kerouac was often there, and in 1953 William Burroughs moved in. The hippies came next, making the East Village their New York headquarters in the sixties (and giving the neighborhood its current name—before that it had simply been part of the Lower East Side).

ALLEN GINSBERG LIVED HERE, NO. 206 EAST 7TH STREET.

The sign painted on the side of Vazac's, on the southwest corner of East 7th Street and Avenue B, promises "Fine Foods, Parties, Banquets . . . Club Suppers." Vazac's no longer offers any of those things, but it is a fragrant neighborhood bar and a good place to stop for a drink.

From B, make your way to Avenue A and Eas 3rd Street; the block south of Tompkins Square Park is devoid of charm, so head across East 6th Joe's, another neighborhood bar, is at No. 520 On A, the yellow-and-red storefront is the Pyramid Club, home of theme parties, performance art, and ever-changing décor.

The unassuming brick buildings that run along Avenue A and East 3rd Street are the First Houses, the country's first city-built, -owned and -managed housing developments. Completed in 1935, they were reconstructed from old tenements after every third building was torn down providing light and air for the new apartments. Pass between the first two buildings on East 3rd Street and into the cobbled playground landscaped by Robert Moses's Parks Department.

Continue along to Second Avenue. If you walk down East 3rd, you'll pass by Hells Angels headquarters, where the bikers park their enormous, carefully groomed bikes all in a row in the street. Across from Angel headquarters, at No. 76, hangs a discreet brass plaque memorializing an Angel known as Big Vinny.

Head north on Second Avenue. The Saint, a nightclub, is at No. 105. Three generations have made use of this building: It started out as the Commodore Theater and then, in the sixties, became Fillmore East. On the other side of the street, No. 110, a brick building with an outsize cast-iron portico, is the Isaac T. Hopper Home, founded in 1845 by the Women's Prison Association to "prevent the recently liberated prisoners from falling back to their former evil courses."

Just north of St. Marks Place—the neighborhood's Main Street, with its shops, bars, and restaurants catering to young East Villagers and tourists alike—stand two remarkable buildings (and your last stops), the Ottendorfer Branch of the New York Public Library (No. 135) and the Stuyvesant Polyclinic (No. 137), both built by the German-born philanthropists Anna and Oswald Ottendorfer. The couple bought this plot in 1883 and commissioned architect William Schickel to design a home for a nineteenth-century version of a health clinic called the German Dispensary (it became the Stuyvesant Polyclinic during the First World War). The Polyclinic still dispenses free and low-cost health care to neighborhood residents. When it turned out that the lot was big enough to hold two structures, the Ottendorfers had Schickel lay out the city's first branch library. Unfortunately, Anna died before either building could be completed, but Oswald personally selected the first 8,000 books in the library.

The buildings are confections of deep-red Philadelphia-pressed brick with terra-cotta trim, and they are embellished with symbols and historical references. The library, for example, has a band course with owls and globes, symbolizing wisdom and knowledge.

The slightly larger clinic is ornamented by nine busts of famous physicians and scientists. On the porch's cornice are two seated cherubs, each holding a cartouche; the one on the left is inscribed with the year of the German Dispensary's founding, the one on the right with the year this building was completed. ▬

Photographs ©1987 by Frederick Charles.

TIPS

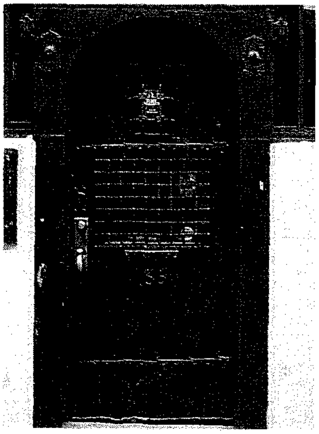
BARS

Vazac's (7th Street and Avenue B). Booths, punks, a horseshoe bar, and St. Pauli Girl on draft. A great-looking place, which is why parts of *The Verdict*, *"Crocodile" Dundee*, and *Angel Heart* were shot here.

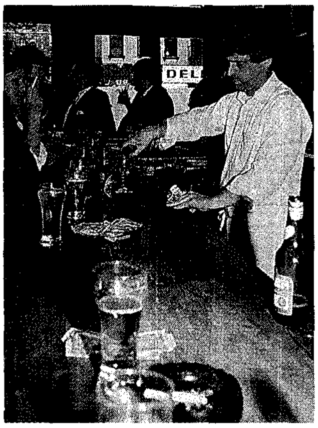
McSorley's Old Ale House (15 East 7th Street). A potbellied stove in the middle of the sawdust-covered floor warms the 133-year-old room, which tends to attract students. McSorley's own light and dark ale are served.

The Ear Inn (326 Spring Street). The Ear gets after-work drinkers from nearby print shops and late-night SoHo types. Popular for its tape library, a catalogued selection of music that ranges from Irish bar tunes to rock.

Mortimer's (1057 Lexington Avenue, at 75th Street). After the society swells have drifted into the night, a younger group of East Side *bons vivants* takes over the bar, talking late into the night while Frank Owens plays jazz and standards on the piano.



Chumley's.



P. J. Clarke's.

White Horse Tavern (567 Hudson Street). Dylan Thomas carried on here. Try the Anchor Steam or the Sailer Weisse yeast beer.

Fanelli's Cafe (94 Prince Street). A homey, family-style bar and restaurant that attracts artists and neighborhood regulars.

Chumley's (86 Bedford Street). The spirit of Salinger hangs over the wood-plank tables gouged with names of past inebriates. The crowd is young, but the jukebox is good, and the feel is fifties Bohemian.

P. J. Clarke's (915 Third Avenue, at 55th Street). The front room gets an advertising and publishing crowd, the back an occasional sports star. A loud, bustling place with a wonderfully dated atmosphere.

Peculier Pub (182 West 4th Street). More than 250 brands of the world's beer (from 35 countries) and an impressive selection on draft: Watney, New Amsterdam, and Dinkelacker. Heavy on students.

Old Town (45 East 18th Street). Left over from the turn of the century. This is the bar in the intro to the Letterman show.

PEOPLE WATCHING SPOTS

Nell's (246 West 14th Street). If you can get inside, sit at the bar and watch the best show in town—psychedelic dresses, Jean-Paul Gaultier pants, haircuts of the moment, zebra-skin fezzes.

The Metropolitan Museum (Fifth Avenue at 82nd Street). On a sunny weekend day, the steps offer tourists, students, art lovers, and mimes.

The Vanderbilt Avenue Balcony at Grand Central Terminal. Look down on what an old CBS radio program called the "crossroads of a million private lives, a gigantic stage on which are played a thousand dramas daily."

Grand Army Plaza (Fifth Avenue and 59th Street). Sit at the Pulitzer Fountain and watch street musicians, break dancers, moviemakers, sunbathers, and the hordes on their way to Trump Tower.

Low Library, Columbia University (116th Street, between Broadway and Amsterdam Avenue). The steps teem with students at all times of the day.

The East 90th Street Entrance to Central Park. An athlete's pickup bar, and the mating season has begun.

The Union Square Farmers' Market. Three days a week, the northwest corner of Union Square becomes a European-style market. There are fresh baked muffins, pies, cakes, and crisps for sale.

Tompkins Square Park. Where the hard-core elite meet. Grab a bench and hold on.

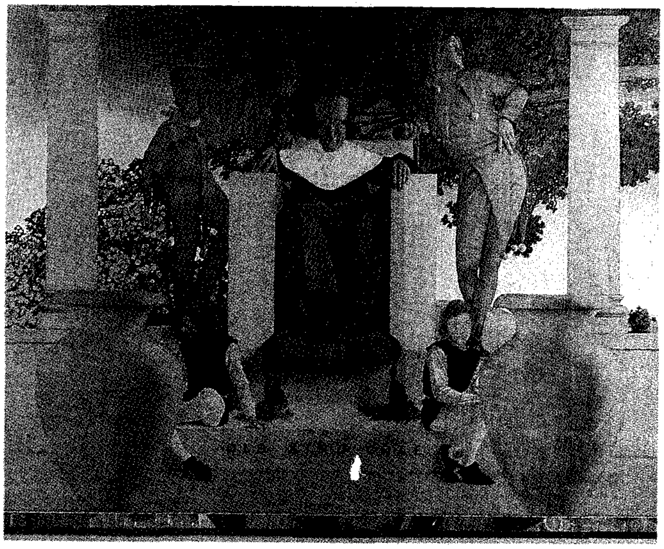
Chess (42nd Street near Sixth Avenue). Against the north wall of Bryant Park on the sidewalk of 42nd Street, a crowd huddles around half a dozen serious, speedy chess players. Watch for hustlers.

South Street Seaport (19 Fulton Street). After the stock market closes, throngs of young professionals turn this into a check-out scene.

Grand Army Plaza.

Photographs by Erica Lansner/Photoreporters.

TIPS



King Cole Room.

DANCE CLUBS

Big Kahuna (622 Broadway, near Houston Street). Beach fantasy at its most extreme, with a pro shop inside that sells everything from tanning oil to boards. Narly.

1018 (515 West 18th Street). Schizoid. Iggy Pop recently played to a rock crowd; on another night, disco lovers came to dance to records spun by the host of a disco-only radio station.

China Club (2130 Broadway, near 75th Street). A music-biz hangout during the week (with live bands), and a sophisticated disco during the weekends.

Blue Willow (644 Broadway, near Bleecker Street). Victorian rugs and mirrors. The bar is often packed and the dance floor is too small on weekend nights, but you can listen to the D.J. at a table in the back room.

King Cole Room (St. Regis Hotel, 2 East 55th Street). Every Saturday night, about 120 people show up to mambo, cha-cha, and swing-dance to the sounds of the Bourbon Street Jazz Band in the main dining room of the St. Regis. The price of $47.50 per person includes dinner and music.

Pyramid Club (101 Avenue A, near 6th Street). A post-punk crowd dances to live and recorded rock. Cover charge: $5.

The Surf Club (415 East 91st Street). Very preppy, with a Top 40 orientation. Hotchkiss spoken here.

Roseland (239 West 52nd Street). Ballroom and disco dancing in this newly renovated legend.

ETHNIC BAKERIES

Encore Pâtisserie Française (141 Second Avenue, near 9th Street). Noted for its "opera cake," a mocha-and-hazelnut sponge cake covered with thick gold icing that shimmers with real gold dust.

Veniero's Pasticceria (342 East 11th Street). In business since 1894. Try the pignoli-nut cookies, ricotta cheesecake, cannoli, and panettone.

Royal Caribbean Bakery (3815 Dyre Avenue, the Bronx). Specialties include plantain tarts, spiced fruit cakes, gizzarda (a coconut tart), savory beef patties, and sugar buns.

Orwasher's Bakery (308 East 78th Street). A Hungarian-Jewish bakery that doesn't use milk products, animal by-products, starters, or preservatives, Orwasher's is known for its rye, raisin pumpernickel, and potato breads.

Damascus Bakery (195 Atlantic Avenue, Brooklyn). Try the honey-drenched baklava, pistachio-filled phyllo, Armenian lavash, pita bread, and savory meat pies.

Poseidon (629 Ninth Avenue, near 44th Street). This small Greek bakery carries a variety of phyllo pastries filled with walnuts, almonds, cashews, pistachio nuts, or a combination.

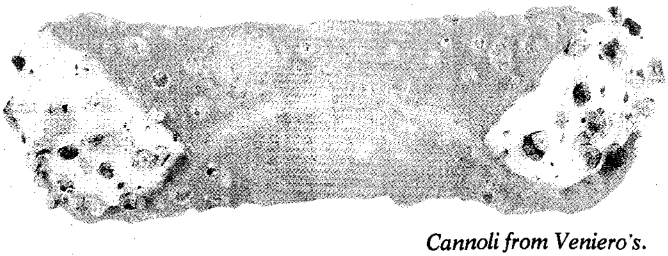
Fung Wong (30 Mott Street). Decorative Buddha cookies in all sizes, tiny sugar-covered Chinese crullers.

Palermo's (213 First Avenue, near 13th Street). Famous for its Italian bread and its ring-shaped prosciutto loaves.

Louis Lichtman, Inc. (532 Amsterdam Avenue, near 85th Street). Apple, cherry, and even cabbage strudels made on the premises.

G. Morrone Bakery (324 East 116th Street). A brick-oven bakery, Morrone is dedicated solely to bread—whole wheat, semolina, Italian baguettes, onion rolls.

Sant Ambroeus (1000 Madison Avenue, near 77th Street). Pricey tarts, cookies, and other pastries.



Cannoli from Veniero's.

VIDEO RENTALS

New Video (276 Third Avenue, near 21st Street). Five stores in all, with mainstream videos and stuff like Spike Lee's student film, *Joe's Bed-Stuy Barbershop: We Cut Heads*. The place is a favorite of video buffs.

RKO Warner Theatres Video (1608 Broadway, near 49th Street). With over 10,000 titles and 12,000 square feet, perhaps the biggest video selection in the city.

RCA/COLUMBIA PICTURES HOME VIDEO
COLUMBIA PICTURES PRESENTS
Beat the DEVIL

From New Video.

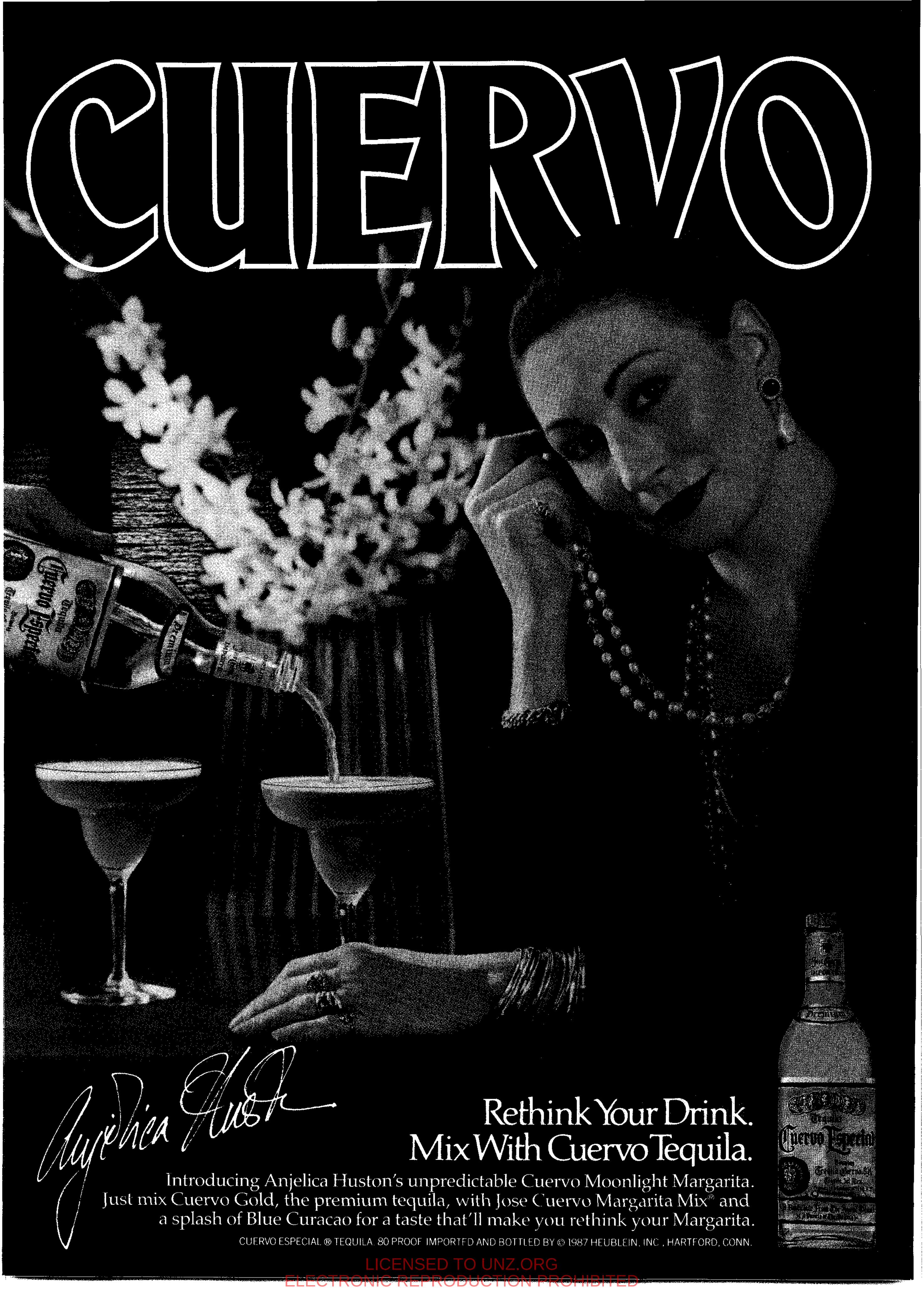
Cine Club Video (201 East 42nd Street). Once members get used to the strange workings of this pricey membership-only store, they swear by the system.

Video Room (1487 Third Avenue, at 84th Street, and 2165 Broadway, near 77th Street). These shops may not have the largest or rarest selection in the city, but they make renting from the library of more than 5,000 tapes very convenient and cheap for members, who can call up and have videos delivered and picked up free.

Donnell Library (20 West 53rd Street). The lower-level Media Center has a collection of videos and 16-mm. films, specializing in documentaries, animated features, and children's movies. Lending is free for library-card holders, but reservations must be made three weeks in advance.

Video Vault (2385 Broadway, near 87th Street). A fine selection of foreign and classic titles.

Photographs: top, Edward Addeo; right and bottom, David Kelley.


CUERVO
Anjelica Huston
Rethink Your Drink.
Mix With Cuervo Tequila.

Introducing Anjelica Huston's unpredictable Cuervo Moonlight Margarita. Just mix Cuervo Gold, the premium tequila, with Jose Cuervo Margarita Mix® and a splash of Blue Curacao for a taste that'll make you rethink your Margarita.

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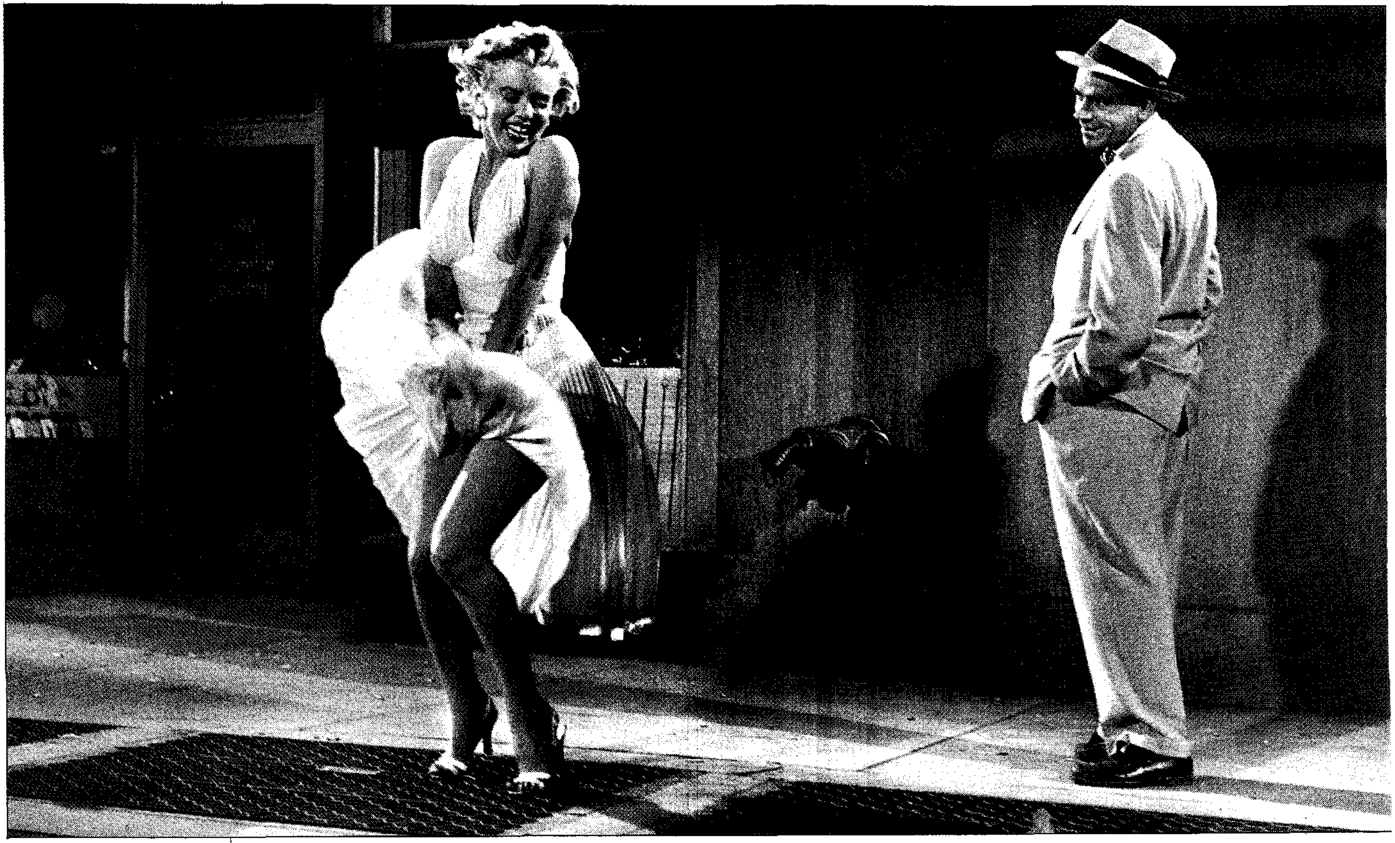
INSIDER'S GUIDE

YOU MUST REMEMBER THIS

The scores of movies shot on location in New York create a subliminal landscape—a sense of déjà vu as we walk the streets. Ca you tell where these scenes were filmed?

BY HOWARD KARRE



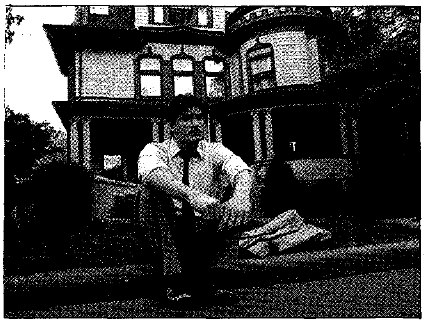
THE SEVEN YEAR ITCH • 1955

Tom Ewell ogles Marilyn Monroe and her billowing skirt as she stands on a subway grating a Lexington Avenue between 51st and 52nd Streets. A 52-foot-high sign of Monroe's scandalous pose was put up (and, after complaints, taken down) for the movie's opening at the Loew's State.

Phototeque

SPLENDOR IN THE GRASS • 1961

Though set in Kansas, the movie was shot in New York. Natalie Wood and Gary Lockwood leave her house (4144 Victory Boulevard, in Travis, Staten Island).



Universal

SOPHIE'S CHOICE • 1982

Kevin Kline sits in front of the Victorian house (at 101 Rugby Road in Flatbush) where he lives with Meryl Streep (walking tour, page 64).

Phototeque

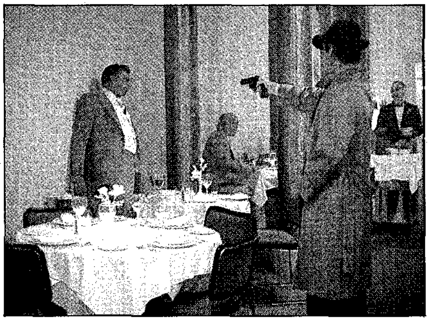
THE GODFATHER, PART II • 1974

Robert De Niro, as the young Don Corleone, squeezes some produce at 6th Street, between Avenues A and B (the whole block was done over to look as it must have in 1917).

Movie Star News

THE PRODUCERS • 1968

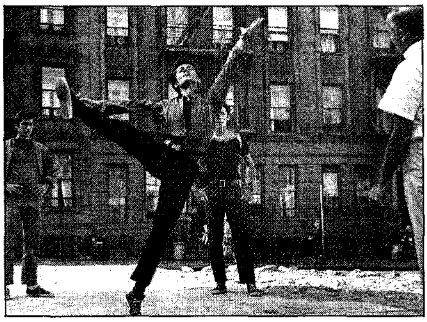
Gene Wilder and Zero Mostel celebrate the joy of making a fortune by producing flops (like Springtime for Hitler*), at Lincoln Center's fountain.*



S. Karin Epstein/Camera 5

F/X • 1986

Jerry Orbach is shot (or so we think) by special-effects man Bryan Brown at DeMarco (now closed), 1422 Third Avenue, near 81st Street.



Phototeque

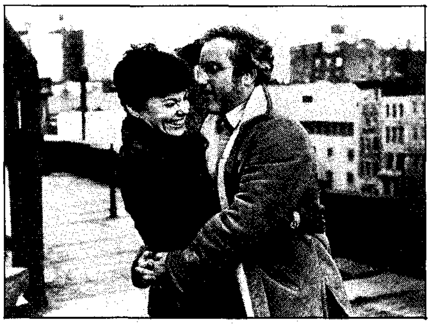
WEST SIDE STORY • 1961

The movie's opening was shot on West 68th Street between Amsterdam and West End Avenues just before the block was razed to make way for Lincoln Towers.

Columbia

TOOTSIE • 1982

Dustin Hoffman flirts with agent Sydney Pollack over lunch at the Russian Tea Room (the scene was actually filmed after midnight).



Movie Star News

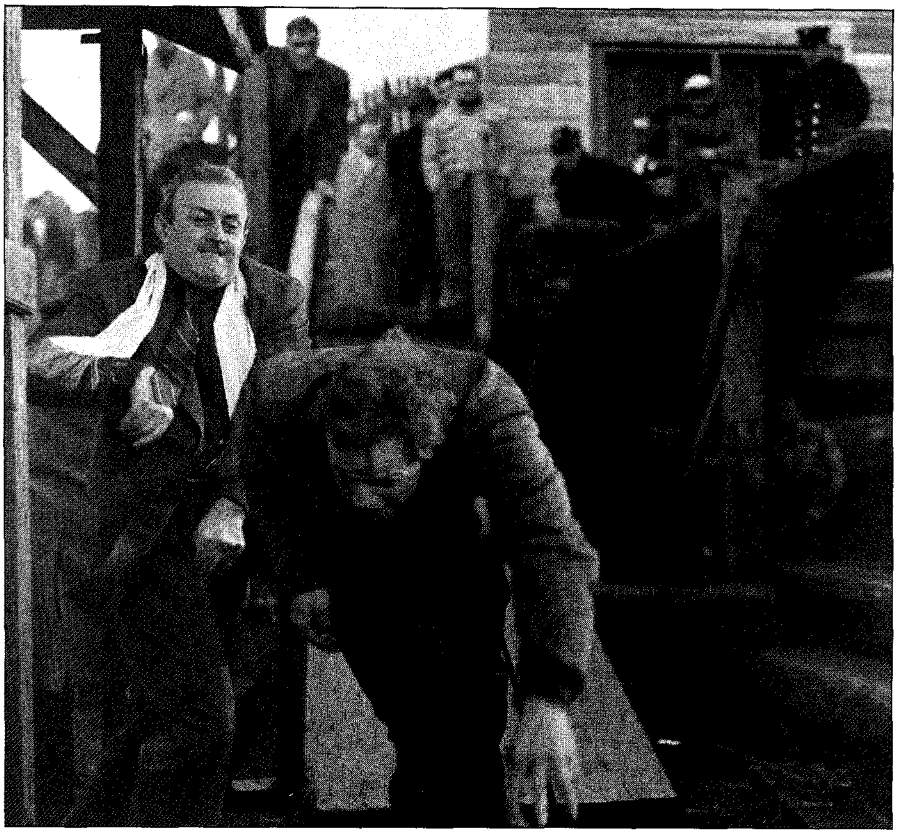
THE GOODBYE GIRL • 1977

Marsha Mason and Richard Dreyfuss spoon on the rooftop of their apartment building, on the southeast corner of 78th Street and Amsterdam Avenue.

Movie Star News

KRAMER VS. KRAMER • 1979

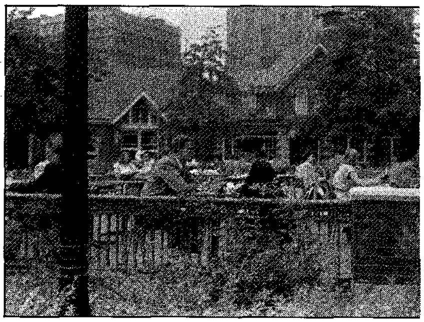
The school that Dustin Hoffman takes son Justin Henry to is P.S. 6, on Madison Avenue at 82nd Street. Meryl Streep was across the street, at the Copper Lantern.



Phototeque

ON THE WATERFRONT • 1954

Corrupt union boss Lee J. Cobb slugs it out with Marlon Brando, the boxer turned longshoreman with a mind of his own, on a barge near the old Holland America Line pier in Hoboken.



PORTRAIT OF JENNIE • 1949

Artist Joseph Cotten, who is in love with a ghost, sits at the Tavern on the Green with Ethel Barrymore. Behind them is 55 Central Park West, used in Ghostbusters.

THE FRENCH CONNECTION • 1971

Gene Hackman, at the end of the famous chase, shoots Marcel Bozzuffi at the 62nd Street–New Utrecht Avenue station of the BMT West End line.

Movie Star News

RAGING BULL • 1980

Cathy Moriarty—as Robert De Niro (playing Jake La Motta) first saw her—is at the Carmine Street Pool (Seventh Avenue South and Clarkson Street).

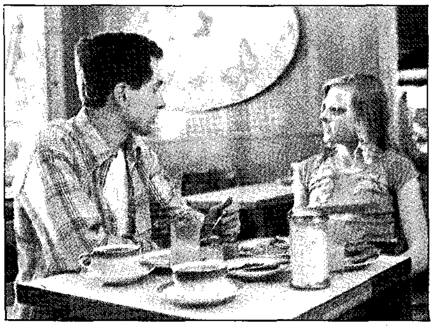
Phototeque

BAREFOOT IN THE PARK • 1967

Distraught newlywed Jane Fonda runs to meet her soused husband (Robert Redford) in a scene shot in Washington Square Park.

SWEET SMELL OF SUCCESS • 1957

Gossip columnist Burt Lancaster and press agent Tony Curtis at "21." (The Brill Building, at 1619 Broadway, served as Lancaster's residence.)



Phototeque

TAXI DRIVER • 1976

Jodie Foster asks Robert De Niro about his zodiac sign in a coffee shop (now a Disco Donut) on the southwest corner of Third Avenue and 14th Street.

ROOSEVELT
JACKSON HE

Phototeque

THE WRONG MAN • 1957

Henry Fonda, whose life is about to be destroyed by a case of mistaken identity, waits for a subway train at the Roosevelt Avenue–Jackson Heights station.

DESPERATELY SEEKING SUSAN • 1985

Madonna dances with Mark Blum at Danceteria (30 West 21st Street), which is now closed. Aidan Quinn's loft was shot on one of the building's empty floors.

Phototeque

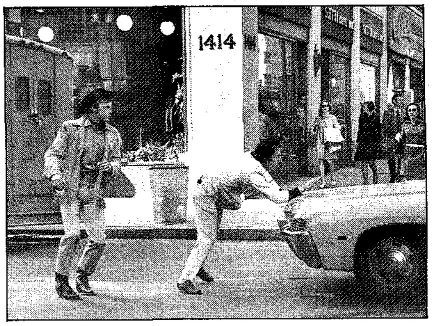
IT SHOULD HAPPEN TO YOU • 1954

Judy Holliday, as instant celebrity Gladys Glover, chats with Jack Lemmon on the steps of the building where they live (115 West 59th Street).

PRINTING
FREE
FREE
Phototeque

DANIEL • 1983

A protest with 4,000 extras was mounted in Union Square (on Yom Kippur) for Sidney Lumet's adaptation of the E. L. Doctorow novel, starring Timothy Hutton.



Movie Star News

MIDNIGHT COWBOY • 1969

Lowlifes Dustin Hoffman ("I'm walkin' here!") and Jon Voight (in the role that made him a star) hold up traffic at Sixth Avenue and 58th Street.

TOW AWAY ZONE
Movie Star News

MANHATTAN • 1979

Former antagonists Woody Allen and Diane Keaton sow the seeds of romance at dawn on Sutton Square (Sutton Place and 58th Street).

Movie Star News

ROSEMARY'S BABY • 1968

John Cassavetes and Mia Farrow are a young couple on the way up (and out) in the courtyard of the Dakota (Central Park West and 72nd Street).

Phototeque

ANNIE HALL • 1977

The Thalia (95th Street, west of Broadway) was dark when Woody Allen shot this scene. It made a comeback, but its future is now uncertain.

Phototeque

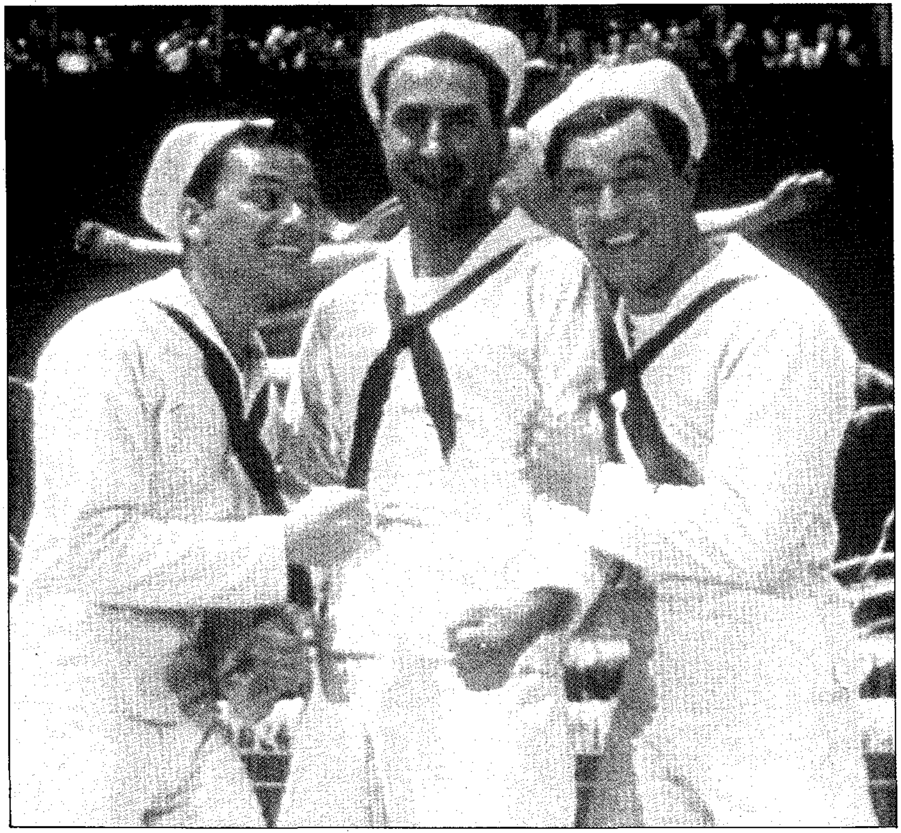
PRIZZI'S HONOR • 1985

William Hickey gives Kathleen Turner some advice she can't refuse in the backyard of 3 Pierrepont Place, in Brooklyn Heights on the Promenade.

Phototeque

THE GROUP • 1966

The bridal party of Vassar girls at Astor Place is (from left) Joanna Pettet, Mary-Robin Redd, Kathleen Widdoes, Jessica Walter, and Elizabeth Hartman.


Phototeque

ON THE TOWN • 1949

Leonard Bernstein's "New York, New York" plays while Frank Sinatra, Jules Munshin, and Gene Kelly, three sailors on leave, mug in front of Rockefeller Center's Prometheus fountain.

FLATBUSH

3

Touches of the Dutch and Turn-of-the-Century Grandeur

By

PEG TYRE

❶ TOWN HALL

❷ ERASMUS HALL

❸ DUTCH REFORM CHURCH

❹ KNICKERBOCKER FIELD CLUB

❺ CAMBODIAN TEMPLE

❻ MCALLISTER HOUSE

AT FIRST GLANCE, FLATBUSH SEEMS BEST SUITED for a Saturday-afternoon idyll—a matinee at an old movie house, a pickup softball game at the Parade Grounds, an egg cream made the Brooklyn way (no eggs, no cream) at an old-time soda fountain. But a closer look reveals some well-hidden and even long-forgotten treasures.

The most stunning example is Prospect Park South. Once the playground of Manhattan's best families, the area is a little-known district of splendid turn-of-the-century mansions. The majestic houses are a living archive for architecture students—within a twelve-block radius there is a Japanese pagoda, an Italian-style villa, a white-pillared Tara look-alike, and three of the finest examples of the Queen Anne and Chicago styles. Blocks from the Prospect Park South district, the crowded tenements of Tennis Court hem in the area's oldest country club—the Knickerbocker Field Club. The sidewalks, once traveled by middle-class black and upper-class white families, are enlivened by a new wave of immigrants: Koreans, Chinese, West Indians, and Cambodians.

This walking tour starts in front of the old Flatbush Town Hall, a redbrick Victorian Gothic palace. It was built in 1875, after local residents successfully fought proposals to join the City of Brooklyn. Planned as an election hall, a courthouse, and a police headquarters, it also has a ballroom on the second floor for the neighborhood's more elegant social functions.

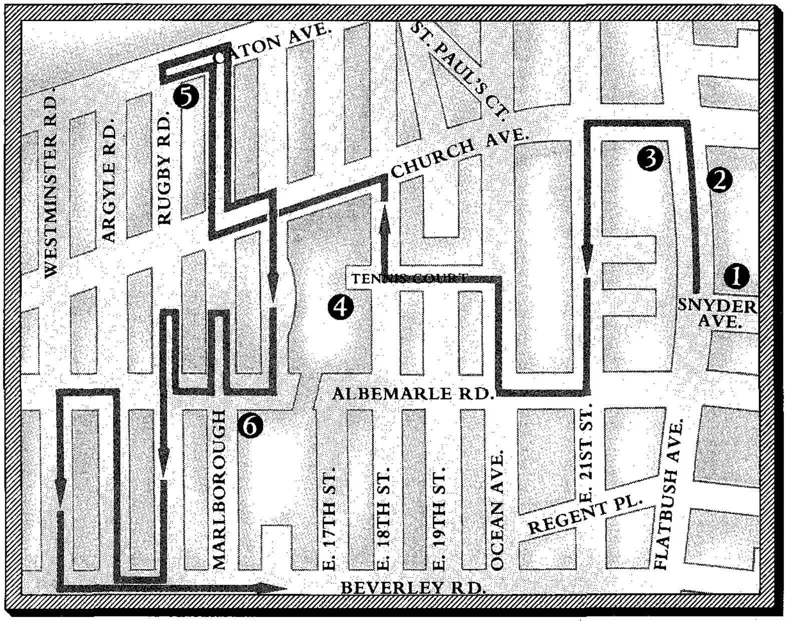
For almost twenty years, the town hall was the thriving and vital center of Flatbush civic life. But the newly completed Brooklyn Bridge and the improved electric trains from Manhattan brought a tide of development that the happy few of Flatbush could not stop. In 1893, the unthinkable happened. The Town of Flatbush ended the tax it had long imposed on outsiders visiting the community. The tollbooth has been restored and can be seen at the Empire Boulevard entrance to Prospect Park. Soon after, the Town of Flatbush was finally annexed to Brooklyn. The town hall fell into disuse when the municipal system became consolidated in 1972, and the building was slated to be demolished to make room for a parking lot. It was saved by local history buffs who restored the building and hope to turn it into a school for handicapped children and an office for the Flatbush Cultural Association.

Walk west on Snyder Avenue to Flatbush Avenue and make a right. On the east side of the street is Erasmus Hall High School. The new addition to the school is Gothic, and if you walk through the vaulted archway, you can see how the new buildings were cleverly designed to form a courtyard for the old Greek Revival and Federalist building. The school was founded in 1787 as a private boys' school by such notables as Alexander Hamilton, John Jay, and Aaron Burr.

The academy, the second-oldest secondary school in the United States, became part of the public-school system in 1896. Erasmus Hall alumni include actresses Barbara Stanwyck and Susan Hayward and football great Sid Luckman. The school also has a strong academic tradition. This year, Erasmus Hall student Leonard Singh was a runner-up in the prestigious Westinghouse Science Talent Search for his chemistry project.

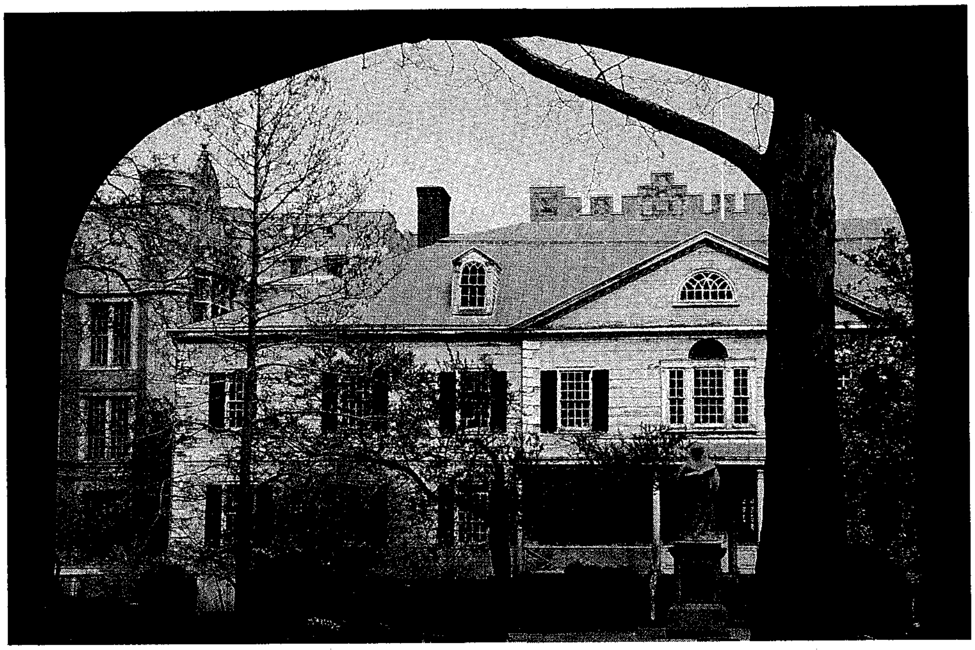
The cluster of old movie marquees around Flatbush Avenue is evidence of a time when this strip was a vibrant entertainment hub, with scores of film palaces and dance halls. The most elaborate of these have been stripped or divided up. Others, like the enormous Loew's (look south), stand empty, waiting to be revived.

The white spire that rises from the southwest corner of Church and Flatbush Avenues is part of the Flatbush Dutch Reform Church. In the early 1650s, twenty years after the tiny farming village was settled, Governor Peter Stuyvesant



decreed that the town should be replanned and land set aside for a church. It was built in 1654 and replaced in 1699 by one nearer to the intersection of Plank Road (Flatbush Avenue) and Cow Lane (Church Avenue). The gray fieldstone church that stands today was built in 1796 on the foundations of the second church. Visitors are surprised to find that the windows are all authentic Tiffany stained glass.

In the church's graveyard, marked by worn stones inscribed in Dutch and English, are the remains of many of the leading families of t Vlacke Bos ("wooded plain" in Dutch) and Midwout (later Anglicized to Midwood): the Vanderveers, the Lefferts, the Vanderbilts, and the Ditmars.



THE OLD SCHOOL: ERASMUS HALL.

FLATBUSH AND CHURCH AVENUES, are both thriving commercial strips, but a heavy concentration of West Indian peddlers has begun to give the area the look of a Caribbean bazaar. The peddlers sell the usual line of belts, jewelry, and plastic hair clips on the sidewalks, but the displays of small appliances, cosmetics, Lycra leotards, and stretch pants draw the biggest crowds.

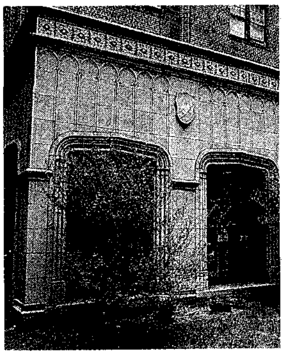
South, on East 21st Street, is Kenmore Terrace, a court of splendid English country row houses. Built in 1916, they were designed to house a single family and a car. One block down is Albemarle Terrace, a mews of charming Federal Revival brick-and-limestone houses. Albemarle Terrace was the American answer to the English "Garden City" movement, which called for planned residential areas complete with gardens and parks nearby.

Walk to Albemarle Road; make a right onto Ocean Avenue and a left on Tennis Court. This street, cut through a potato field, was the gateway to Flatbush's first neighborhood for the upper class. The mansions there were torn down to put up the once-deluxe apartments you see today. About halfway along Tennis Court, stop at No. 35, Chateau Frontenac. The ornate ironwork and the elaborate carvings of porcupines, dragons, and gargoyles that adorn the entrance set the building apart from the ones nearby. If you walk inside to the vacant guardhouse and look straight across the courtyard, you'll see a handsome lion's-head fountain. The fountain was once illuminated by medieval-looking copper lamps, one of which still hangs to the right of it.

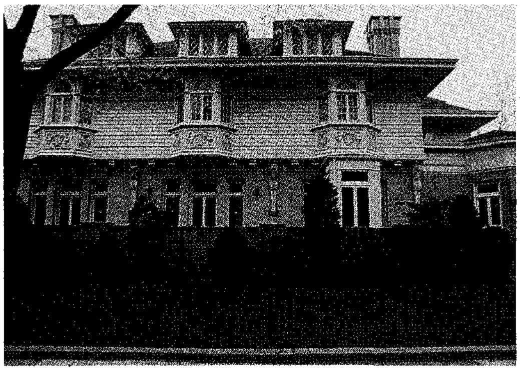
Chateau Frontenac, like many apartment buildings in the area, was allowed to deteriorate during the Lindsay administration when the city, in an effort to lighten the grinding weight of poverty, put welfare families in middle-class neighborhoods. What city officials didn't foresee was the flight of the middle class to the suburbs. Instead of becoming homes for mixed-income tenants, apartment buildings like Chateau Frontenac have become dumping grounds for the poor.

Continue walking down Tennis Court to 18th Street. Surrounded by tall apartments and barbed wire is an almost surreal bit of Victoriana—the Knickerbocker Field Club. If the gates are locked, walk through the nearby parking lot to get a good look at the green neo-Colonial house, the remaining structure of what was once a six-building sports complex. In the country club's heyday, it offered its members indoor bowling, pool, billiards, Ping-Pong, badminton, croquet, an auditorium equipped with a *miniature* theater, handball courts, a dance floor, a baseball team, a "wheeling section" for bicycle enthusiasts, a nine-hole golf course, and a 500-foot toboggan slide that extended from the top of one of the buildings to the ground. Though membership has dropped off, about 80 members maintain the club's tradition: The first tennis match of the season is scheduled for May 17.

Walk north along East 18th Street to Church Avenue, and make a right on Marlborough to Caton. The gray house, at 26 Rugby Road, is the new home of the Cambodian Buddhist Temple. This neighborhood has one of the largest settlements of Cambodians in the United States, and members of this refugee community are a visible element of local street life. While many of the young Cambodians are fiercely fashion-conscious, some of their elders still wear the traditional *sam put*—heavy silk or cotton robes. The Cambodians fled the rural provinces for Thailand when the Vietnamese invaded their country in 1979, and now, with help from local assistance programs, they are struggling to gain a foothold



FROM A GRANDER AGE: CHATEAU FRONTENAC.



THE CHICAGO STYLE AT ITS BEST.

otographs by Farrell Grehan.

A STATELY HOME IN PROSPECT PARK SOUTH.

in American culture. Last year, two Buddhist monks were sent to set up the temple, which will have its permanent home here as the spiritual and social center of the refugee community.

Walk back to Church Avenue and make a right on Buckingham Road. This is the entrance to the Prospect Park South area, where, among the beautifully landscaped malls, you'll find one of the most dazzling collections of mansions outside Newport. In 1899, an upstate real-estate developer named Dean Alvord bought the 50-acre tract of land, now twelve blocks, to "illustrate how much of rural beauty can be incorporated within the rectangular limits of the conventional city block." He hired a phalanx of engineers and sanitary experts to lay out his development and erected brick gateposts monogrammed with PPS—for Prospect Park South. (Look for them at the beginning of Buckingham Road.) Alvord changed the original numbered streets to rural-sounding English names. Then he hired architects to design mansions for his first prospective buyers—financiers and Protestant businessmen seeking the good life of the suburbs. Soon families like the Gillettes, the Sperrys, and the Hartfords bought mansions here, using them as summer homes, since the entire development is about halfway between Manhattan and the beach.

A PAGODA IN BROOKLYN.

Walk south down Buckingham Road. On the right, near the grassy mall, is a medieval-looking French cottage—No. 100—designed by one of the Empire State Building's architects, Arthur Loomis Harmon. The architect, whose firm also designed part of the Juilliard School of Music (now Manhattan School of Music), created this house for Robert H. Kirk, who later became controller of the Rockefeller Foundation.

Farther down Buckingham Road, at No. 131, is a yellow Japanese pagoda. The building was designed by architects Petit & Green, with the assistance of a contractor, a decorator, and a ga dener brought from Japan, and completed i 1903. The inside is every bit as exotic as the exterior. The walls of the first floor are paneled wit mahogany, and the stucco ceiling has tea beams, making it look like a shoji screen. Th seven-foot fireplaces are surrounded by tea mantels engraved with lions' heads, and th house has leaded windows, decorated wit stained-glass dragons. The present owners, th Fischers, say they have become students of th Orient since they bought the house in 1973, an are hoping to restore the pagoda to its origin rust-and-green color.

THE AMERICAN GARDEN CITY MOVEMENT.

Across Buckingham Road at the corner Albemarle is one of the finest examples Chicago-style architecture anywhere. Notic the elegant faces carved into the brackets th join the walls to the roof. This house is for sal The asking price is $700,000, a neighborhoo high.

THE STREETS IN PROSPECT PAR South are quiet and safe (a private secur ty patrol keeps it that way). Resident boast about their cohesive neighborhoo association—one of the oldest of its kin in the country.

Go right on Albemarle and left on Marlbo ough past the two fine Queen Anne–styl houses. Elmer Sperry, engineer, inventor, an founder of the company that became the Sperr Corporation conglomerate, lived in the Coloni Revival at No. 100. He built the first gyroscop here and had to remove the railings from hi sweeping stairway to get it out of the hous Soon afterward, he moved to a house on Albemarle—one large enough to accommodate hi inventions.

At the southeast corner of Albemarle an Marlborough is the "atrium house," called tha because the first-floor porch was converted int a solarium. The rooms above the garage house tugboat magnate Anthony McAllister's drive Walk farther down Albemarle to Rugby Road. you walk north on Rugby, you can see the hug mansion, then pink but now painted a conservative gray, where much of *Sophie's Choice* wa filmed.

Walk south on Rugby, make a right on Beve ly, and another right on Argyle. Behind No. 14 is this area's most beautiful garden. Built by N 145's owner, Mrs. Teisch, and her late husban the garden is usually open to the communit Ask a neighborhood child to show you aroun Go back to Albemarle, and make a right ont Westminster to see the official residence of th president of Brooklyn College.

Near the end of the block, you'll fin No. 167 Westminster, once the home of Israeli war hero Mickey Marcus. The movie *Cast a Giant Shadow,* with John Wayne and Kirk Douglas was based on Marcus's life, and some of it wa filmed here.

Walk east down Beverly Road to Alexander' Pub, evidence of a growing Celtic revival in Flatbush. You'll learn plenty about the neighborhood just by talking to the folks at the bar. O step through to Alexander's dining room fo good, reasonably priced food. ■

Photographs by Farrell Grehan.

INSIDER'S GUIDE

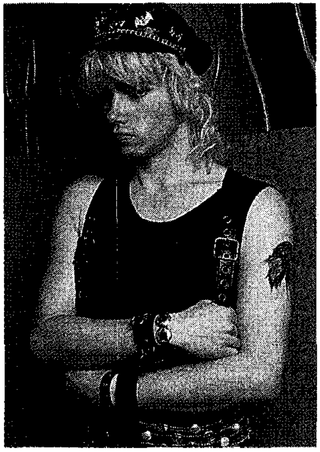
TIPS

PUNK HANGOUTS

Holiday Cocktail Lounge (75 St. Marks Place). At first glance, a working-class bar. But in the back are mean-looking characters with spiked hair and studded jackets.

Lismar Lounge (41 First Avenue, near 3rd Street). The Love Club is no longer (it operated in the basement until a month ago), but live performances by groups like Gutterboy and Gary Quasar lure the hard-core kids.

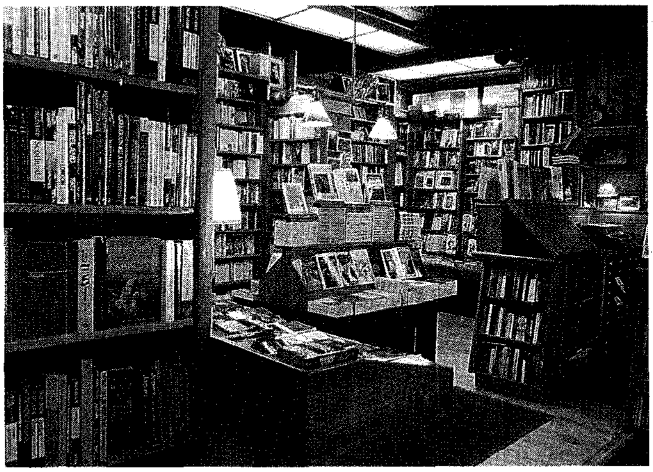
Downtown Beirut (158 First Avenue, near 10th Street). Soldiers in urban armor: spikes, chains, and studs.


Trash & Vaudeville.

CBGB (315 Bowery). When people talk about the punk scene at CBGB, they mean the Sunday matinee performances. For $5, hard-core lovers get to listen to four bands. At this hour, the sidewalks outside are a scene.

Aztec Lounge (9th Street between Avenue A and First Avenue). This is only partly punk—the bar crowd is actually friendly.

Forbidden Planet (821 Broadway, at 12th Street). A bookstore where hard-core kids look at science fiction, comic books on intergalactic war, fantasy games, and robotic toys.


Three Lives & Company.

The Ritz (119 East 11th Street). The place for the real hard-core crowd only on "Rock Hotel" nights. Even then, the scene there is only as good as the band.

Trash & Vaudeville (4 St. Marks Place). This is where the hard-core kids come to outfit themselves—from dyed hair to spiked boots. More than just studded-leather clothing. There are latex-rubber dresses and undergarments, silver-bullet belts, fringed jackets, and sixties-style patchwork clothing. The shopping becomes a show in itself.

BOOKSTORES

Strand (828 Broadway, at 12th Street, and 159 John Street, at the South Street Seaport). The first and last word in secondhand books.

Three Lives & Company (154 West 10th Street). A wide selection of architecture, design, and fine-arts books, and a full range of modern fiction.

Biography Book Shop (400 Bleecker Street). Biography and autobiography of every kind, including letters, diaries, travelogues, and some portrait-photography books.

Eeyore's (2212 Broadway, near 79th Street, and 1066 Madison Avenue, near 81st Street). Children love to browse through the huge selection here.

Kitchen Arts & Letters Book Shop (1435 Lexington Avenue, near 93rd Street). The ultimate foodie book store, with cookbooks of every nationality, wine books, and even fiction based on culinary themes.

Books of Wonder (132 Seventh Avenue, at 18th Street, and 464 Hudson Street). A specialty is children's fantasy books. There are also leather-bound volumes and rare editions.

Gotham Book Mart & Gallery (41 West 47th Street). The strength here is twentieth-century literature, both in print and out of print.

Applause Theatre Books (211 West 71st Street) and **Applause Cinema Books** (100 West 67th Street). History, criticism, biography, and scripts.

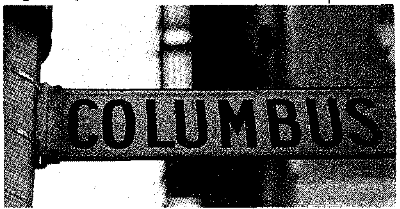
Saint Marks Bookshop (13 St. Marks Place). A full range of philosophy and poetry books and radical periodicals.

Murder Ink (271 West 87th Street). True crime stories, as well as classic whodunits and tales of intrigue.

HOLLYWOOD EAST

The Russian Tea Room (150 West 57th Street). If a movie-business person asks you to lunch and doesn't take you here, you probably won't get offered that deal.

The Mayflower (15 Central Park West, at 61st Street). A hip stop for West Coasters.



Columbus restaurant.

Columbus (201 Columbus Avenue, at 69th Street). The word in Los Angeles is that New York actors and actresses hang out at Columbus, so the visiting talent tends to stop in.

The Edison Hotel coffee shop (228 West 47th Street). Mostly Broadway and East Coast film folk for now, including Bernie Jacobs, Mike Nichols, Matthew Broderick, and assorted agents, who like to strike deals at the "Polish Tea Room."

The Ritz-Carlton (112 Central Park South). The hot spot for Hollywood's up-and-coming executives. Think highly of the ones who get those spectacular park views.

Photographs: top and left, Erica Lansner/Photoreporters; right, David Kelley.

INSIDER'S GUIDE

TIPS

GALLERIES

57TH STREET AREA

Allan Frumkin Gallery (50 West 57th Street). Robert Arneson, Joan Brown, James Surls, and William T. Wiley are just a few of the artists represented by this gallery, which brings artists to New York from California, Louisiana, Texas, and the Midwest.

Washburn Gallery (41 East 57th Street). American abstract art of the thirties is a special area of concentration, and paintings by Ilya Bolotowsky, Alice Trumbull Mason, Charles Shaw, and David Smith can be seen here.

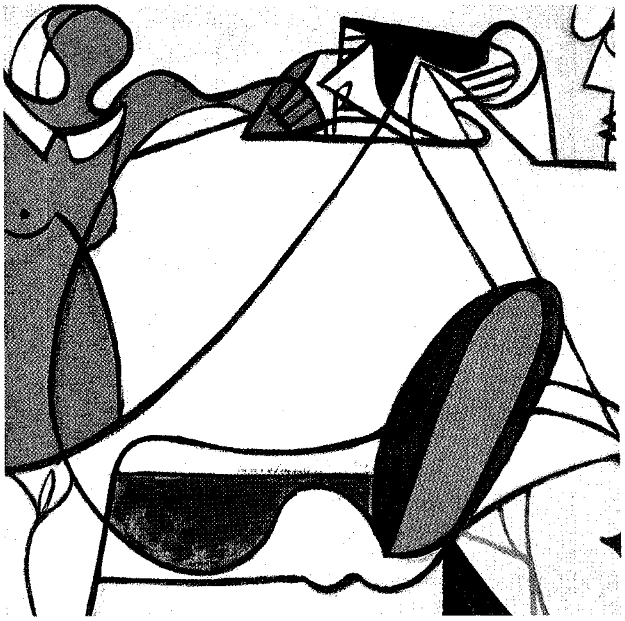
Motion Picture Arts Gallery (133 East 58th Street). The city's best collection of vintage movie posters and lobby cards, many from the silent era.

SOHO & TRIBECA

Artists Space (223 West Broadway). Jonathan Borofsky, David Salle, Cindy Sherman, Robert Longo, and Laurie Anderson had their first solo shows here.

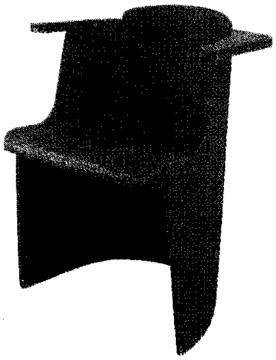
Rosa Esman Gallery (70 Greene Street). Exhibitions of contemporary abstract paintings and sculpture, Russian avant-garde works, and works by American and European "Outsider" or "Visionary" artists each month.

Phyllis Kind (136 Greene Street). Chicago-based "Hairy-Who" or "Imagist" artists, among them Roger Brown, Gladys Nilsson, Jim Nutt, Ed Paschke, and Karl Wirsum. Also "Outsider" artists Martin Ramirez, Adolf Wolfli, and Joseph Yoakum.



David Smith, Washburn Gallery.

The Clocktower (108 Leonard Street). The mysterious Guerrilla Girls have their exhibit, "Guerrilla Girls Review the Whitney," at this nonprofit alternative space through May 17. As its name suggests, the gallery—on the top three floors of an 1896 Stanford White building—has a clock tower (with an original weight-driven clock), reached by climbing a spiral staircase from the upper gallery.



El Lissitzky, Prakapas Gallery.

MADISON AVENUE & VICINITY

Davis & Langdale (231 East 60th Street). Drawings and watercolors by British artists, including Gwen John, Lucien Freud, William Turner, and others. From May 1 through June 12, a loan exhibition of drawings by Thomas Gainsborough (1727–1788) will be on view.

Mary-Anne Martin/Fine Art (23 East 73rd Street). This gallery specializes in works by Mexican and Latin American artists, including Castañeda, Kahlo, Matta, Orozco, Rivera, and others.

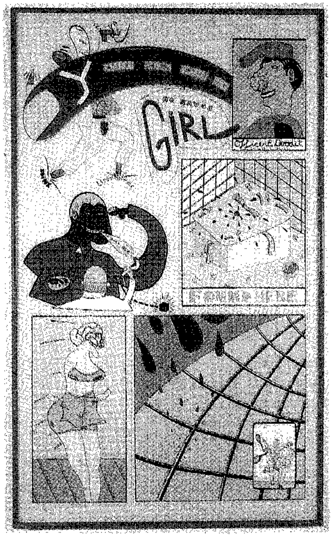
Prakapas Gallery (19 East 71st Street). Expect the unexpected—photographs by Brancusi or the only chair designed by El Lissitzky. Dada, Surrealist, Constructivist, and Futurist works are exhibited here, by Léger, Man Ray, Moholy-Nagy, Rodchenko, Schwitters, and others.

Sculpture Center Gallery (167 East 69th Street). Nine shows a year featuring works by emerging and mid-career sculptors.

OTHER

Storefront for Art and Architecture (97 Kenmare Street). Patricia Phillips, in the March 1987 issue of *Artforum* magazine, describes the nonprofit gallery's philosophy: "There is no other place in New York, or in most cities, that regularly operates as an active forum to examine the future of public, urban life through the activities of artists and architects throughout the world."

Stubbs Books & Prints, Inc. (28 East 18th Street). Rare books and prints relating to architecture, classical archaeology, and the decorative arts.



Jim Nutt, Phyllis Kind Gallery.

Compiled by Edith Newhall

Photograph, bottom left: Geoffrey Clements.

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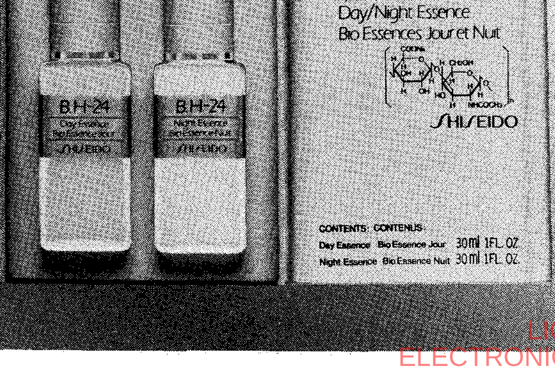
B.H-24
Day Essence
Bio Essence Jour
SHISEIDO
B.H-24
Night Essence
Bio Essence Nuit
SHISEIDO
B.H-24
bio hyaluronic acid (sodium hyaluronate)
acide hyaluronique Bio (hyaluronate de sodium Bio)
Day/Night Essence
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Day Essence Bio Essence Jour 30 ml 1 FL. OZ.
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INSIDER'S GUIDE

SOUNDS OF THE CITY

From Samba Drums to Saxophone Quartets to Uilleann Pipes—In Search of the Perfect Groove

BY **ERIC POOLEY**

THERE ARE PEOPLE IN NEW York who would love to move out of town but can't, because the music won't let them. It's a commonplace that a night in New York can sail from a piano bar at eight to a supper club at ten to a rock club at midnight, and then settle into a late set of jazz at three. What's staggering is that any one of those sounds can be heard at a dozen different spots—and that diversity can be a problem. If you feel like jazz, don't recognize the groups in the ads, and don't want to walk into a roomful of squealing horns, which club do you pick?

A great room—no matter what kind of music it presents—should have fine acoustics, a distinctive atmosphere, a good crowd, and dependable bookings. Finding all four in the same place can take work. New York has thousands of spots for live music: unregulated joints hidden in transitional neighborhoods, bars and restaurants that present "incidental music" (three or fewer musicians), and just 245 licensed cabarets. For years, the city looked the other way when an unlicensed club let more than three musicians onto the bandstand; no more. New York is now determined to enforce an archaic law, and as a result, the sounds of the city have changed: When Art Blakey and the Jazz Messengers played Mikell's on Columbus Avenue earlier this year, Blakey's fine sextet was forced to become a trio. That's why, if you ask a musician where his favorite club is, he's likely to respond as Letterman bandleader Paul Shaffer did: "wherever the groove's swingin' the hardest." Here are ten places where grooves—of all kinds—do just that.

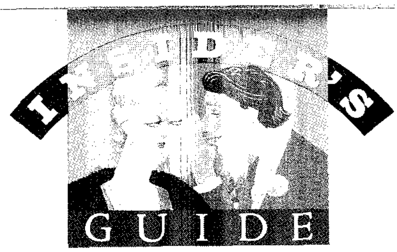
AROUND 1977, NEW JAZZ CLUBS BEGAN opening up around town, comfortable rooms run by people who know and love the music. But with time and success, some of these joints have stiffened up—the music still swings, but the clubs don't always. Even after 52 years, that hasn't happened to the Village Vanguard, the oldest and (still) best jazz room in town. Critic Gary Giddins has called it "the Carnegie Hall of jazz clubs," and there's a real prestige associated with the place. Max Gordon, the legendary cigar-chomping owner, has booked every act—52 weeks a year, for 52 years—and he's careful about whom he lets play here: "Max goes with the guys he knows," says a friend. Gordon doesn't like avant-garde players who leave melody *too* far behind. If you don't, either, then you'll feel safe coming to the Vanguard even if you don't know who's playing. It could be a showcase for a young wizard like guitarist Stanley Jordan, or a celebration of a long-lost, returning warrior, like saxophonist Frank Morgan. Whoever it is, it'll be worth a listen.

Only 123 people fit at the small tables and into the tight banquettes of this dark basement room, a space that narrows at the end where the bands set up. That diagonal wall funnels the sound, tossing it into the crowd's lap. When a big band shoehorns itself onto the little bandstand and starts to blow (Illinois Jacquet's sixteen-piece outfit does often, and Mel Lewis's Orchestra does every Monday night), the music's force and presence is a joy.

"Welcome to the jazz corner of the world," said Jacquet after his band had played the clas-

Photograph by John S. Abbott.

Joe Henderson at the Vanguard, the Carnegie Hall of jazz clubs.



Men and women dance—heads thrown back, arms to sky, possessed. There's sweat in the air.

sic, punchy arrangement of "Take the 'A' Train." "The Vanguard," he said, "—52 years of straight jazz." Even a veteran like Jacquet—who filled Lester Young's chair in the Count Basie Orchestra of 1944—can lose track of the Vanguard's history: Max Gordon's place was twenty years old before he started booking jazz regularly. When he opened it, in 1935, on the site of an old speakeasy, the Vanguard was a hangout for poets and poseurs like Joe Gould, the Village fixture who cadged drinks for decades while pretending to write an "oral history of the world." In the forties and early fifties, the place played host to legends from Leadbelly to Lenny Bruce; by the time the folk scene fell under the McCarthy blacklist, the Vanguard had moved on to jazz and a thousand fabled nights. Here's just one: the time Sonny Rollins walked off the bandstand, up the stairs, and out of the club in the middle of a song, and returned five minutes later, still blowing his tenor sax. Gordon asked him where he'd gone. "I was playing 'Sentimental Journey,'" said Rollins, "so I had to *take* one." Gordon understood what Rollins meant, and that's why the Vanguard is so good. (178 Seventh Avenue South, near 11th Street; 255-4037. The cover charge is $10 to $12, with a $6 minimum; the Vanguard doesn't bother with food.)

A FEW DAYS after Jacquet's band played "'A' Train" at the Vanguard, the World Saxophone Quartet—four saxes and nothing else, the hottest jazz band in the city today—took the same song apart at Carlos 1, a one-and-a-half-year-old jazz supper club on Sixth Avenue near 9th Street. They played tag with the melody, then broke it down into some wild, competitive honking that turned into one unified sound: an express train's horn blowing as it cruises through a local station. The music, unamplified, poured through the low-ceilinged, oak-lined room, and the whole place vibrated like a saxophone reed during a solo.

"For World Saxophone, this has become our home," says Oliver Lake, who plays alto sax in the band. "The sound is excellent, but the main thing I like is the atmosphere. It's loose."

At Carlos 1, you sit at long communal tables, drink Jamaican Red Stripe beer, and eat kettles of Dip 'N' Fallback, a kind of Caribbean bouillabaisse. The mix of American jazz and island cuisine is inspired; for fifteen years, the place was a restaurant called the Jamaican Court, run by Carlos Hines. When Carlos died in 1985, his brother John took it over and named it after him. John Hines, who had grown up in the Jamaican village of Wait-A-Bit, wanted to keep the restaurant's Caribbean seafood menu, but he also wanted to put on some jazz.

He liked the music but wasn't an expert, so he started listening to—and booking—whatever he liked. The result has been a happy mixture of the traditional and the avant-garde—Clark Terry, Lester Bowie—a place where musicians feel free to experiment.

If the Vanguard has the warmest jazz sound in town, Carlos 1, with all that oak, may well have the brightest, a superb sound for vocalists and reedmen. With its name, its seafood menu, its waiters in uniform, Carlos 1 has the feel of a ship, something that Hines says was "completely accidental." "I'm a neophyte," he says proudly, "but I love what I'm doing." When he says it, his voice communicates a sense of ongoing adventure. His club does the same. (432 Sixth Avenue, near 9th Street; 982-3260. The music charge is $10; entrées are $15 to $22 There is a $7 minimum at tables.)

'WELCOME TO THE home of Bustermania," says a drummer named Tony Machine who wears a natty tux on the bandstand at Tramps, a rock-and-blues club on East 15th Street. Machine points to a man in black tie with an impressive pompadour who's moving through the crowd, and asks the folks to welcome "America's foremost ethnomusicologist, Buster Poindexter." Soon the smooth singer and his four-piece band, the Banshees of Blue, are deep into a song about Charlie Chan.

As everyone must know by now, Poindexter is the alter ego of former New York Dolls singer David Johansen, who has come to fame (if not yet fortune) as a regular on *Saturday Night Live* and in clubs around the city, the country, even the world. Tramps, where the Poindexter act was born on a slow Monday night, is still the best place to see Buster. For one thing, the place is owned by his friend and drinking companion Terry Dunne. For another, the band seems looser here. Poindexter is relaxed enough to get serious: He'll move past his jokey numbers—"Big Fat Mamas Are Back in Style"—and do a hopeless, broken-down rendition of a song called "Somebody Buy Me a Drink." He's also been known to dip his microphone into his mug of Guinness and anoint the crowd with the stuff as if the black brew were holy water.

Maybe Poindexter's R&B revivalism—he does a crack version of Lieber and Stoller's "Smokey Joe's Cafe," a hit for the Robins in 1954—is at home here because Terry Dunne is an ethnomusicologist himself, and Tramps happens to be the best blues and R&B bar in

BUSTER POINDEXTER

TRAMPS, THE HOME OF POINDEXTER, IS ALSO A GREAT BLUES BAR.

Photograph by Frank Fournier/Contact Press Image

own. Dunne, an Irish-
nan who moved here in
968 and worked the mi-
ior-rock-club circuit for
ix years before opening
he place in 1975, took it
ıpon himself to track
lown two dozen half-for-
;otten bluesmen and
ring them to the city:
axophonist Big Jay
McNeely from the L.A.
ost office, blues
houter Nappy Brown
rom a South Carolina
Baptist church and hog
arm. For the next three
nonths, Dunne will be
ringing great Chicago
lues bands (Magic Slim,
Lil' Ed) who rarely make
t east, and his assistant,
Dena Hatton, is always
racking down young
ands with names like the
Blue Hippos or Scream-
ng Broccoli—bands that
ften turn out to be
lamned good. (125 East
15th Street; 777-5077.
Young bands often play
n Thursdays, when
NYU's radio station spon-
ors a $5 admission. On
veekends, the cover
charge is $10, with a two-
lrink minimum.)

PE DE BOI

ON "POWER SAMBA" NIGHT, S.O.B.'S HAS THE JOY AND ABANDON OF A HUGE LATIN WEDDING IN FULL SWING.

'WHO ARE ALL these people?" a teenage girl asked her mother on their way upstairs to the balcony of
he Apollo Theatre, on West 125th Street.
n framed photos on the walls, the Impe-
ials, the Orioles, and a couple of incar-
ations of Drifters smiled through the
ears. Onstage a bit later, onetime Drift-
r Ben E. King sang his history, snapping
is fingers and smiling at his fans—wom-
n who looked at him today, saw him as
e was 30 years ago, and in the process
emembered themselves as they were
hen. But the Apollo is young again—a
12-million restoration has brought the
lace back. Gilded boxes, plush chairs, a
alcony that begins five rows from the
tage.... Take a seat down front, and
ou're a part of a privileged space, an in-
imate gathering at the proscenium. The
erformer seems well within reach, and
he give-and-take between artist and au-
lience is charged.

It's always homecoming here. Each
musician seems compelled to recall his
first visit. "We started out here in
1962," says Martha Reeves before
launching into "Heat Wave." "I ain't
been here in twenty years," says Little
Anthony Gourdine before assuming a hunched, pugilistic stance, clenching his face and his fists, and launching into "Tears on My Pillow"—making women swoon with his high, swooping falsetto.

The restoration was the dream of Percy Sutton, who took over the theater in 1981. Sutton sells some of each show's 1,500 tickets for just $5; he has brought back the famous Amateur Night, when the audience responds to soul singers with piercing howls and the Sandman still shows up to put the worst acts out of their misery. Amateur Night—which helped launch Billie Holiday, Aretha Franklin, the Jackson 5, and Richard Pryor—is a New York ritual. Welcome back. (253 West 125th Street; 749-5838. Ticket prices vary. Drinks at the bar cost $5.)

IF GEORGE JONES EVER FOUND himself needing a drink in New York, he'd probably end up at Joe's Bar, on East 6th Street. It's a country roadhouse in search of an open road, a place with a mounted deer on the wall, Christmas garlands and blinking lights strung from the ceiling, a pool table in back. During the week, workers and students from the neighborhood settle in for beers and the jukebox, a lode of Jerry Lee, Tammy, Patsy, and, of course, George himself.

But on Saturday nights, the owners unplug the jukebox, shove the pool table out of the way, and let a band play: straight-ahead country, some of it crude, some of it first-rate, all of it good fun. Joe's is dark and unknown, dime-size and proud of it; the most famous band to play there is the Surreal McCoys. The McCoys, whose guitarist plays slide with a Budweiser bottle, perform in much bigger places, but at Joe's they seem at home. The twangy sounds bounce off the bar mirror, and the crowd responds to country music that isn't country camp or country punk, just country. (520 East 6th Street. There's no cover charge, but some bands pass the hat. A beer costs $2.)

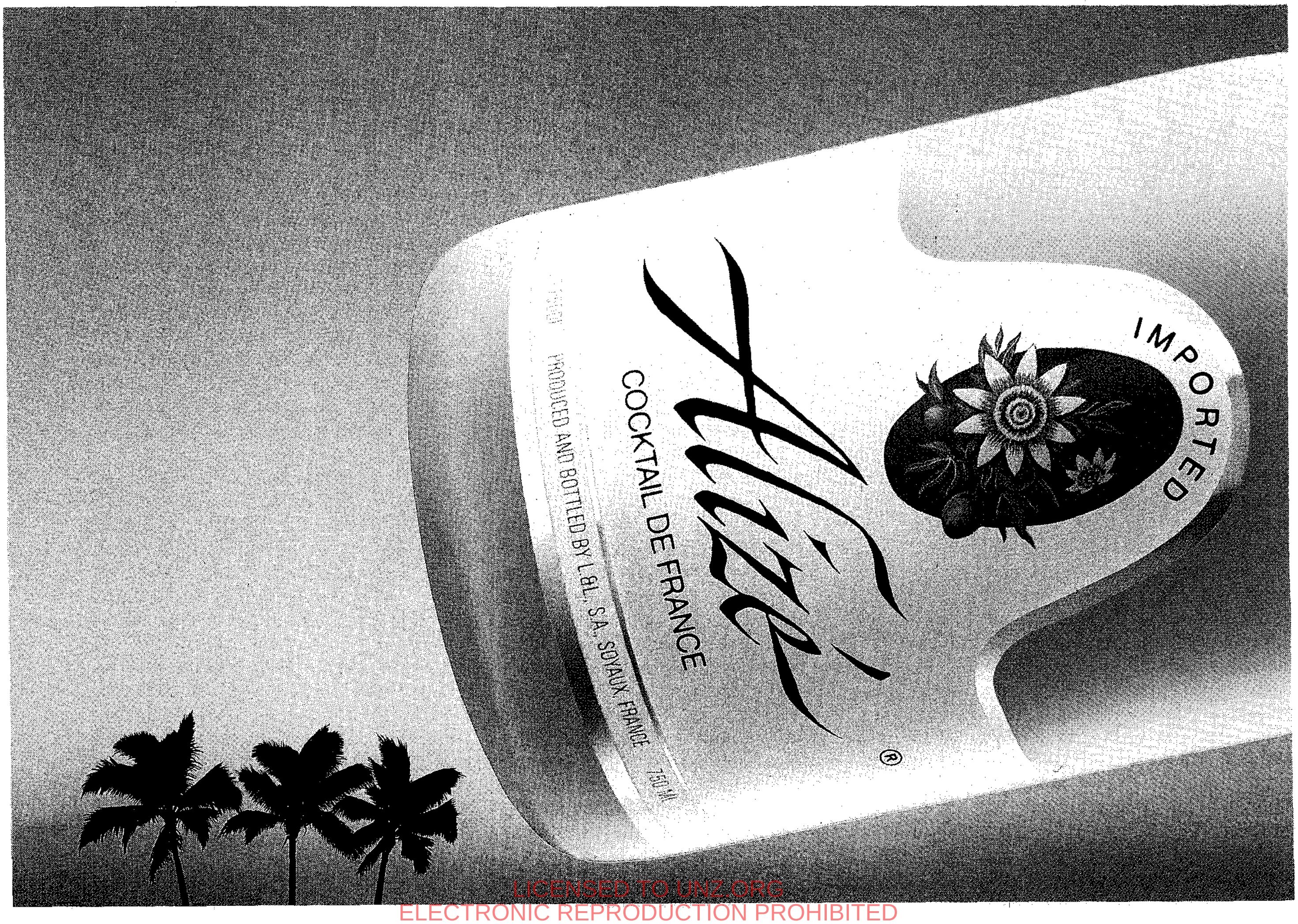
ABOVE THE BANDSTAND AT S.O.B.'s, there's a green backlit thicket: an arch of dried palm fronds, reeds, and cattails on what looks like packed mud. A huge crocodile lurks in those rushes, looking down on the drummers below. There are maybe 300 drummers: Ten belong to Pe De Boi, the samba band, and the rest are in the crowd. At 3 A.M., the lines between band and crowd have broken down. Tables are covered with bottles, glasses, and ice buckets, and all of these serve as musical instruments. The place has the joy and abandon of

otograph by John S. Abbott.

a huge Latin wedding in full swing. Guilherme Franco, a man with a cunning smile, a bobbing head, and eyes hidden behind white-framed sunglasses, uses a "repinique" drum and four whistles to direct the band's percussion changes as it moves slowly through the crowd, inciting it to riot. Men and women dance—heads thrown back, arms to the sky, possessed. There's sweat in the air, and flying hair, and shirts and dresses in dishabille. The drummers line up with their backs to the stage and begin moving forward into the crowd—and then back away again, expanding and contracting the dance floor, charging and relaxing the mood. Franco changes the beat with a quick whistle blast, and there's abandon in the drums, but also precision and complexity. A slender young Brazilian woman named Camila, wearing a beatific smile, feathers on her head, and flashing strands of jewels on her body, steps out and shakes her hips. Her arms and shoulders move in counterpoint, her feet tap lightning-quick triplets on the tile floor. Then a woman from the audience—overweight, with a handbag on her shoulder—steps out and shakes even harder. She finds herself surrounded by drummers, and she swings herself around, showing off moves she never had to learn, moves that don't have names. Every dance fits the music; noth-

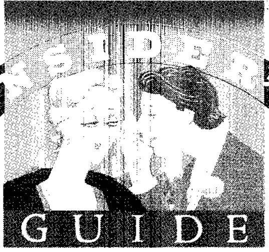
ASHFORD AND SIMPSON

THE OWNERS WANTED TWENTY:TWENTY TO BE JUST AS DRAMATIC AS THEIR SONGS.



g matters but movement and the beat. he band climbs onto the stage, the rums are joined by guitar, bass, and eyboards, and the samba beat packs the oor. Flashing lights cut through the noke, catching the dancers in frozen oses of red, blue, green, purple.

S.O.B.'s, of course, stands for Sounds Brazil, and since it opened in June 82 it's been famous for nights of Power amba. Less well known are S.O.B.'s on-Brazilian sounds—the Art Ensemble Chicago's jazz, the reggae of Yellow- ian, the Texas blues of Gatemouth rown. The place is by most accounts the est Brazilian nightspot in New York. ut when it presents jazz, it is among the est jazz spots. And when it has the lues—and it's incongruous to see an ag- g bluesman picking under a papier- âché parrot—it's one of the best blues ars. (204 Varick Street; 243-4940. Ad- ission is $15, $10 if you're dining.)



I'M THE ONLY KID IN THE place," said the little boy next to me in the Eagle Tavern's back room. "But it's comfortable here, so it's okay." The place *is* comfortable, if undistin- uished: walls covered with swordfish, rpon, assorted nautical detritus. The at- action here isn't décor but the best Irish lk music in town. The Eagle, on West 14th Street near Ninth Avenue, has presented Irish music—which both predates American folk and surpasses it for high, lonesome beauty—for a dozen years in its back room, where the tables are crowded together and the bottle of Guinness can be had warm or cold. It's a coffeehouse crowd—bushy beards and down vests—with, of course, a good many Irish and Irish Americans.

A few weeks ago, Seamus, Siobhan, and Roryann Egan set up on the bandstand, and they were improbably young (fifteen to nineteen) to make such complex, ancient music. But their virtuosity on wooden flute, uilleann pipes, tin whistle, mandolin, and banjo was undeniable. When Seamus played an unaccompanied tune on his nineteenth-century wooden flute (it has a softer, more sorrowful sound than the silver flute), the place was rapt. When he asked for audience accompaniment on a song called "Thousands Are Sailing to Amerikay," the response was immediate—many already knew the deft, undulating melody, and those who didn't soon learned.

When it was all over and the Egans were nodding shyly and returning their delicate instruments to their cases, the crowd was satisfied without ever having broken a sweat. (355 West 14th Street; 924-0275. The music charge is $5. A Guinness is $3.25.)

NEW YORK'S HARD-ROCK clubs have fallen on hard times. The most successful places—the Ritz, the Bottom Line—are well attended but unloved. Raw basement rooms (Darinka, 118 East 1st Street; Tin Pan Alley, 220 West 49th Street) put on good shows now and then, and CBGB still has its nights, but the great, small rock club is virtually extinct. That's why the best one in town isn't in town at all—Maxwell's, a modest, noisy back room in Hoboken, has quietly become the club with the most inspired bookings and the best feeling around. It's the place to catch a kick-ass road band like X the night before it plays a "major" Manhattan gig that'll be only half as much fun.

A quick PATH train (and a $2 cab ride from the Hoboken station) takes you to Maxwell's, and when you walk in, you may think you're in the wrong place—the restaurant is full of the chatter and chewing of salad-eaters. But move into

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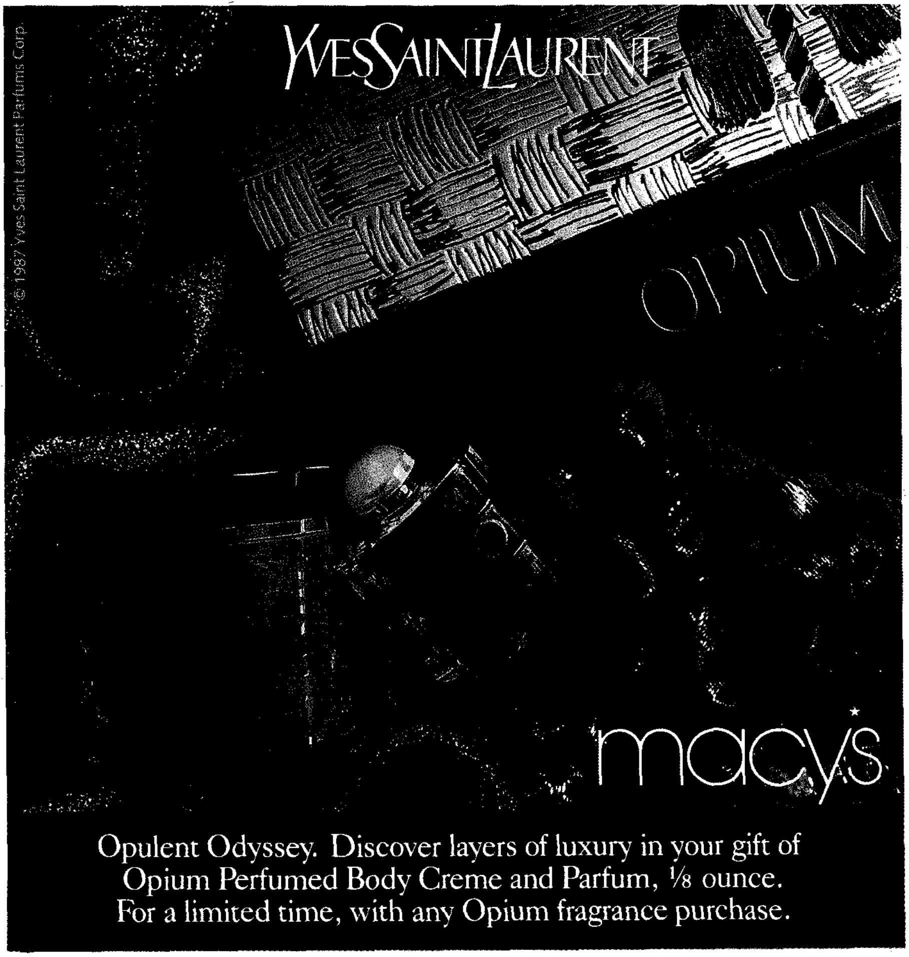

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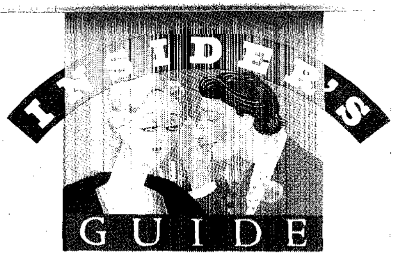

the back room and the scene change 200 people, many in T-shirts, pack space without tables or chairs. The stand or dance or stick like magnets t the blue-painted brick walls. Plastic cup of whiskey and Double Diamond dra come from the bar, and music comes i sheets from the small bandstand—ne rock by Hoboken bands (the Bongos, th Cucumbers), New York bands (Soni Youth, Live Skull—a group whose gu tars sound as if they're strung wit barbed wire), and national band (R.E.M., the Replacements, Soul Asylum).

But the best thing about Maxwell's its miraculous lack of attitude. There ar the requisite number of art types, to b sure, but these are balanced by the Jerse guys and straight-ahead, I'm-from-anywhere rockers who crowd the room. Nobody cares what anybody looks like; everyone is here for the music.

The other night, the room filled up fc Mofungo, a Manhattan band that play intelligent, breakneck garage rock-charged, political songs fueled by Ellio Sharp's screeching guitar lines. Whe Mofungo started out, during the "N Wave" era of the late sevenites, Max Kansas City and CBGB defined th scene. Today, Maxwell's rules. (103 Washington Street, Hoboken; 201-656 9632. Tickets cost about $6.)

SITTING AT THE BAR IN GREG ory's, you look out the floor-tc ceiling windows of the glassec in porch and watch the cabs fl up First Avenue and the peopl rush past—but they are sounc less, far away, and you feel sealed in, prc tected, alone with a few compatriots an the sweet, intimate music.

A great jazz piano bar (not the refine hotel room—another animal altogethe should be small, dark, relaxed, envelop ing. When sitting at the bar, yo shouldn't need a stepladder to see the p ano. The music should be gentle but cap tivating, not drowned out by a crow more interested in closing business deal over drinks. Bradley's, on Universit Place, is the classic, but Gregory's, 114 First Avenue, is even more special. In part of town where every bar seems to b named Mumbles or Chuckles, Gregory' is a tiny, sane oasis; the businessmen wh duck into the 20-seat room (there are 3 more seats on the glassed-in porch) ar neither doing business nor trying t make time. They just want some quie jazz in a place where they can think.

Gregory's is so small that it's impossi

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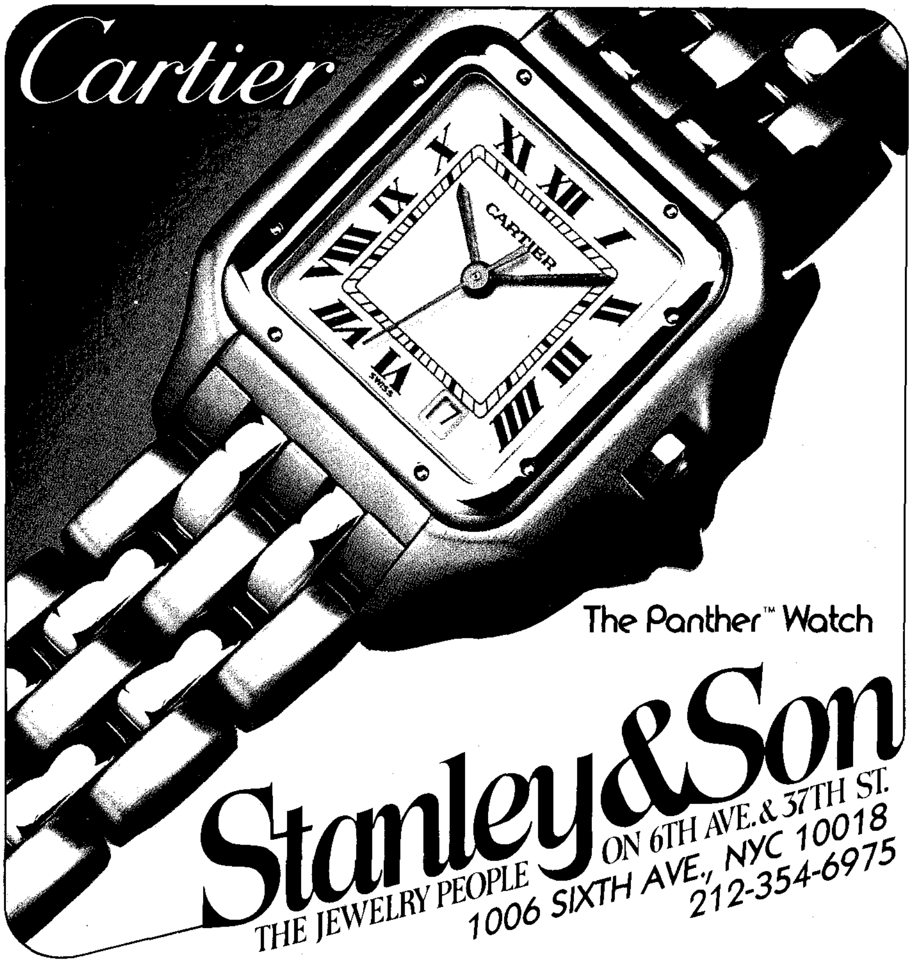
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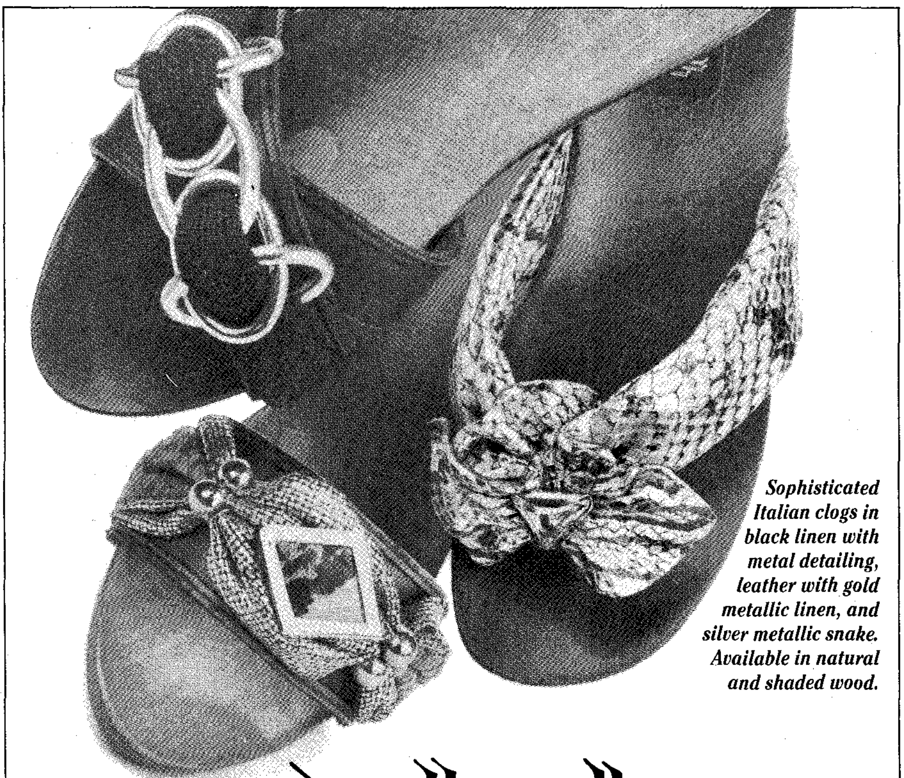
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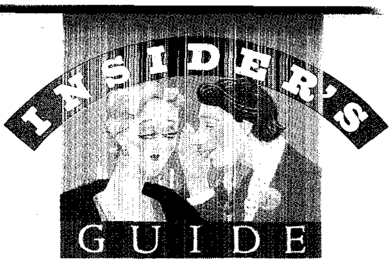
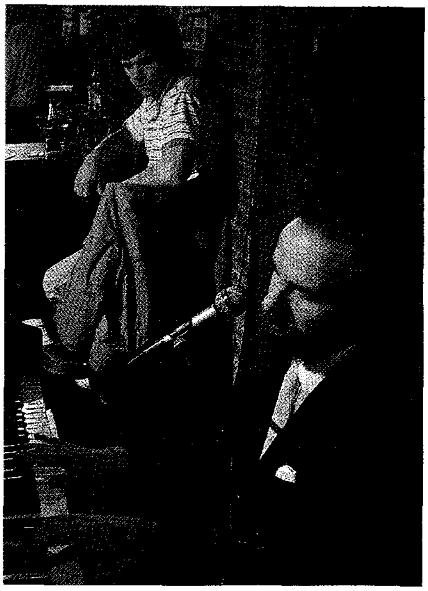


ble to sit more than five yards from th piano. Most of the light in the place—and there is blessed little—comes fro ancient trombones and helicons th bounce a soft orange glow off the exposed-brick wall. On Tuesday's, Chuc Wayne's light-touched guitar trio crowd the bandstand, but the best music come when Brooks Kerr sits down at the pian on Sunday nights. Kerr is an Ellingto scholar—he was four when he met th Duke, and before Kerr was twenty, E lington had started referring all que tions about his compositions to him.


BROOKS KERR

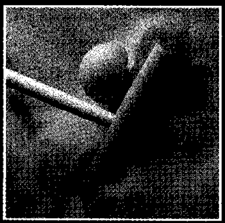
GREGORY'S IS SO SMALL THAT IT'S IMPOSSIBLE TO SIT VERY FAR FROM THE PIANO.

Not that Kerr, who is blind, is som dry Ellington textbook: His playing witty and wry, full of pregnant pauses, a if discretion precludes him from finishing the phrase but passion demands tha he do so—Ellington leavened with Thelonious Monk ("Monk was Duke's greatest student," he says). He'll play game with his audience—he'll swing throug "Easy to Love," and someone will ask fo another Cole Porter song. So he'll respond with "You Do Something to Me."

Gregory's opened fifteen years ago an soon attracted some splendid pianist like Ellis Larkins and Al Haig; great singers such as Joe Williams sat in becaus they loved the sound and feel of th

Photograph by Louis Psihoyo

Patrick Russell © The Gap 1987



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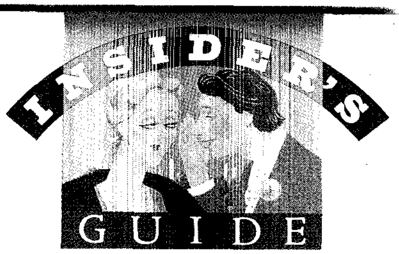


place. The contract players took pay cuts—a 50-seat bar can't pay much—because they loved the intimacy. If it seems too good to be true, it soon will be: Faced with a fourfold rent increase, Gregory's is shutting down in February 1988. (1149 First Avenue, near 63rd Street; 371-2220 There's a $6 music charge at tables—$4.50 during the week—but most people sit at the bar, where there's no music charge. Drinks are $4.)

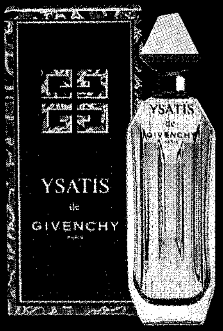
TWENTY:TWENTY, THE BLACK pop supper club at 20 Wes 20th Street, looks a little uncomfortable in the light The co-owners, Nick Ashford and Valerie Simpson wrote a string of Motown hits when Motown was at its most theatrical; when they decided to open a restaurant las year, they wanted one just as dramatic The designer, Haverson/Rockwell, gave it to them: a sunken dining room with gold-leaf Corinthian columns, flanked on one side by a bar with glass panels from the pre-war luxury liner *Normandie* and on the other by a five-tiered balcony with brushed-gold railings and recessed alcoves bathed in red neon. But when the lights dim and Simpson joins her husband onstage to sing, everything fits They move through the crowd with wireless mikes, strike their poses, and unleash their well-trained voices, letting them soar and dip during classic tunes like "Reach Out and Touch (Somebody's Hand)." During that song, when Ashford, a smiling man in a tunic of thin gold chains, who moves well and seems to be lit from within, reaches out and touches hand after hand, it seems—somehow—genuine, even in the middle of thei hyper-polished act.

Twenty:Twenty is the kind of Big Nigh Out that used to define New York nightlife. It's an eighties Copacabana, with huge wicker chairs around big round tables, plates of nouvelle Cajun, oversize drinks. With its first-rate musicians—Roberta Flack, Gwen Guthrie, Wilson Pickett—who are usually friends of the owners and who all love the chance to play a small (220 seat) venue, it attracts an upscale, mostly black crowd: record executives, brokers and other businessmen members of the pop aristocracy. The music plays through a crisp sound system and never gets too loud but can always be heard. After the show, a video screen shows the latest clips. (20 West 20th Street; 627-1444. The music charge is $15; the minimum at tables is $20, but be prepared to spend more.) ■

YSATIS

Une rencontre

Hubert de Givenchy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THE WEST VILLAGE

Artists' Outposts, Ancient Mariners, and the Meat of the City

By

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❷ WESTBETH

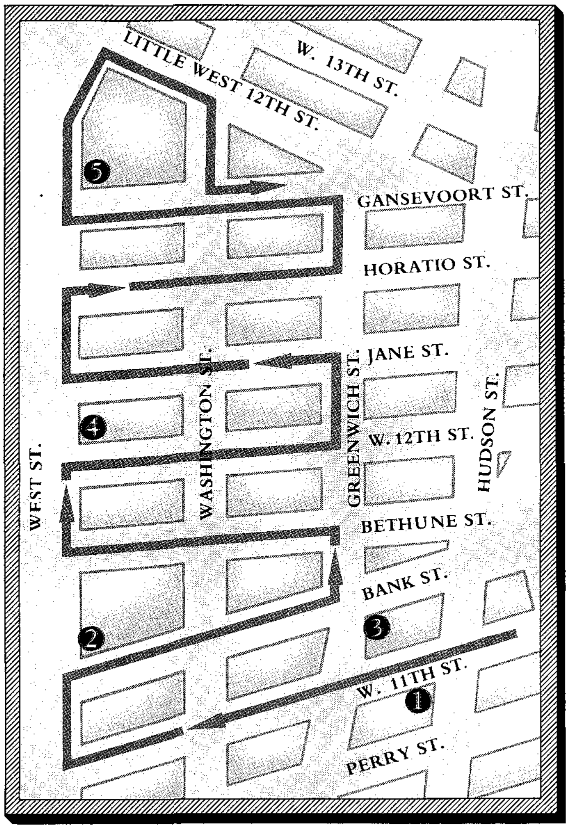
❸ HELMUT JACOBY RESIDENCE

❹ GULF COAST

❺ GANSEVOORT PUMPING STATION

THE WESTERN EDGE OF GREENWICH VILLAGE from West 11th Street up through Little West 12th (from Hudson Street to the river) was never a Bohemia or the center of literary activity during the twenties. It isn't an area teeming with buildings of architectural distinction. In fact, the first thing one notices is the hush that pervades the streets. Nevertheless, this is an area crammed with fascinating evidence of the city that once was—a testament to New York's endless ability to renew itself.

During the mid-nineteenth century, this district was regarded as a good address, but by 1900 tenements began to appear. Proximity to the waterfront and a railroad (the New York Central freight line once operated along Washington Street) led to industrial development and a decline in property values. By the twenties, most of the locals worked on the docks that lined West Street or in the meat district, at the neighborhood's northern edge.



The tour begins at the southwest corner of Hudson and West 11th Streets with the White Horse Tavern (567 Hudson), the bar where Dylan Thomas used to drink himself into oblivion. The bar existed, however, long before the literati discovered it. In fact, when Prohibition was repealed, the White Horse had the peculiar distinction of being known by local longshoremen as the cleanest place in the neighborhood to have a drink.

Begin walking toward the river on the south side of West 11th. No. 306, a blue brick structure with golden lettering, houses the Sufis, an Iranian religious sect. On the building's western side is a corridor protected by an elaborate wrought-iro gate. This once led to a stable in the back. Because New York, unlike many other America cities, was designed pretty much without mews stables were often built behind houses. Unles you wanted your horse to go through the fron door, you built a passageway. At one time, thi area was crowded with stables: In 1890, ther were about 40 in an eight-block radius.

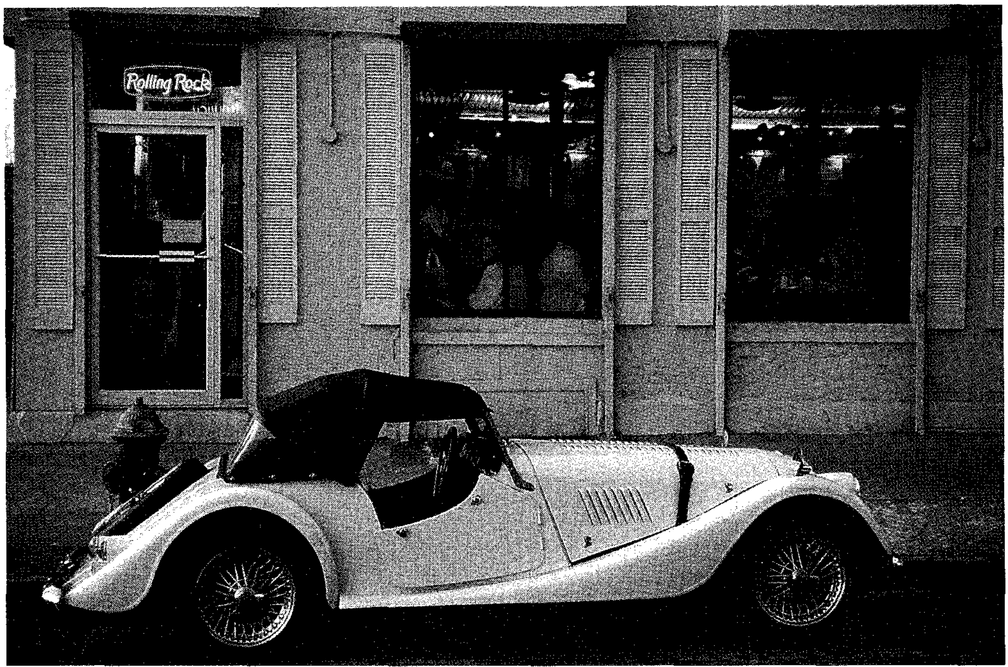
On the southeast corner of West 11th an Washington is the Black Sheep restaurant (No 342 and 344), a popular local meeting place. Th Victorian wood façade, now stripped and refinished, would typically have been painted in th nineteenth century. Fifty years ago, this was pool hall, where longshoremen would come t "shape up." Longshoremen were newly recruited every time a ship needed to be loaded or unloaded; the hiring bosses would pick the huskiest-looking men who showed up at the pool hal Hence the expression "shaping up."

Head toward the river; on the northeast corne of West 11th and West is a russet brick box (N 377) with mammoth windows and an exceedingly catholic history. Originally designed as a hay-and-feed warehouse, the building was taken ove in 1929 by the Justice Department and became federal house of detention for men. And in 197 the building was reborn yet again—as a condominium complex that today is home to acto Gregory Hines.

Walk north and make a right onto Bank Stree which got its name because a clerk at the Bank New York contracted yellow fever in 1798. Th bank's board was terrified by the possibility being quarantined, so it bought eight lots on then-nameless Greenwich Village lane and bui a branch there for future emergencies. The Village was still considered the "country"; its a was assumed to be far healthier than that of th "city" downtown.

At the northeast corner of Bank and We Streets is Westbeth, a complex of bulky industrial buildings built in 1900. Bell Laboratories occupied the space until 1965. It was here that early experiments in television were conducted, an where stereo technology as well as 3-D motio pictures were developed.

When Bell moved to New Jersey, Richar Meier, a pioneer in the re-use of old building converted the structure into studios an housing for artists. Paul Goldberger referre to it as "the spiritual father of all the commerci



GULF COAST, ON THE SITE OF A POPULAR SAILORS' BAR.

ft conversions." Merce Cunngham's dance studio is locatl in Westbeth. And until her iicide there in 1971, photograner Diane Arbus lived and orked in a duplex on the ninth oor. A sign on the western wall the courtyard facing Bank reet forbids alcoholic beverges, unnecessary noise—and ot smoking.

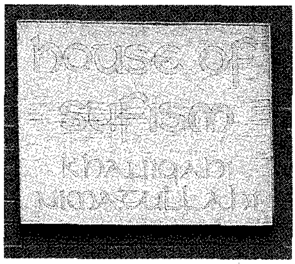
Proceed to 128 and 130 Bank etween Greenwich and Washgton Streets). The 1830s row ouses are particularly attractive xamples of the Greek Revival yle. A couple of doors east (Nos. 20, 122, and 124) is the HB Studio nd Playwrights Foundation, a onprofit organization founded in 945 that trains young people for a reer in theater. Uta Hagen, Saul ellow, Leonard Bernstein, Fritz eaver, and Horton Foote are all embers of HB's board.

When you get to Greenwich, pause at the outheast corner before going north. One door own (No. 767) is the Helmut Jacoby Residence, uilt in 1965. The designer lived there at one me. Historic-preservation consultant William . Shopsin describes it as one of the first modern ownhouses in Manhattan.

Both Greenwich Street and Greenwich Aveue were the routes of choice from downtown in e eighteenth century. Greenwich Street was e more direct (and more scenic), but because it as so close to the Hudson—landfill has since creased the distance—it often was flooded. So avelers usually took the longer but drier reenwich Avenue.

At the northwest corner of Bethune and reenwich is a high-pressure hydrant; it is larger an the low-pressure one beside it and has four alves instead of two. From 1908 to 1953, whenver a big fire broke out, a signal would be sent y telegraph to one of the two high-pressure umping stations then in Manhattan (only one, n Gansevoort Street, still stands), and water ressure of up to 300 pounds per square inch ould be shunted to the special hydrants. Highressure hydrants are quite rare in the city today, ut this area still boasts a large number.

Turn left and go west on Bethune. This portion f the block, from Greenwich to Washington, has series of handsome Greek Revival row houses ating from the 1830s (Nos. 19 to 29) and 1840s Nos. 24 to 34). On either side of the stairs leadg up to No. 25 are coal chutes in the sidewalk, dorned with star motifs—one of the most popur designs of the time. Before continuing to ashington, note the foot-scrapers on the botm-left railing of the steps—the ineteenth-century alternative to a ooper-scooper. In an age so eavily dependent on horses, footcrapers were more than just a ecoration.



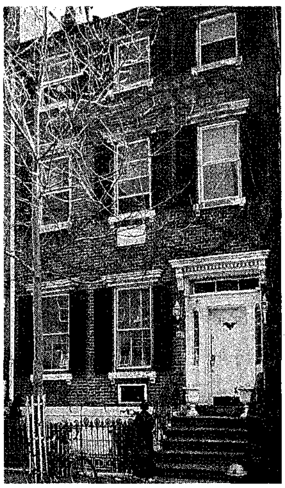
At the corner of Washington, ook up at Westbeth's façade and ou'll see where the old New York entral freight line ran through the building. Until seven years ago, the line ran from Spring Street to 34th Street, where it joined with tracks that ran below the street.

On the northeast corner of Bethune and West is Superior Printing Ink Company, a factory that until six years ago was in the Puck Building. When the company moved, it brought its portable signs—an almost forgotten form of advertising that doesn't damage buildings.

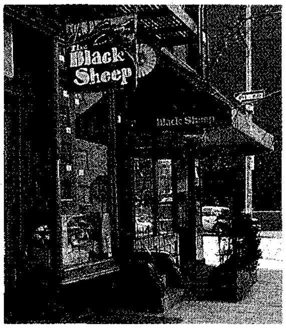
WALK NORTH ON WEST STREET AND turn right. Gulf Coast, today a trendy pistachio-colored restaurant, was once a popular sailors' bar—not a garage (the authentic Gulf sign is an import). Notice the paving on West 12th. The street, like many around here, is paved in what is commonly referred to as cobblestone but is really Belgian block. The sidewalk is a jumble of Belgian block, flagstone, and concrete, typical of the area. The earliest New York sidewalks were of brick or flat stones. Belgian block was used in places where horses had to back wagons into a warehouse—sidewalks of smoother paving might have caused the horses to slip. No material, however, was ever considered ideal. In 1811, the Common Council stated, "In some places the roots of the poplars loosen the bricks and the hogs amuse themselves with snouting them up, in order to devour the roots." (In the nineteenth century, West 11th Street had a number of "piggeries.")

Continue on West 12th, and on the northwest corner of Greenwich, you'll find a cast-iron emergency stand—a piece of street furniture becoming increasingly rare. Most were cast in the last decade of the nineteenth century, when the Fire Department began converting to a telegraph alarm system. At first, the stands needed keys, which were often kept at local barbershops.

Make your way north. Before turning west on Jane, glance up the west side of Greenwich. No. 822

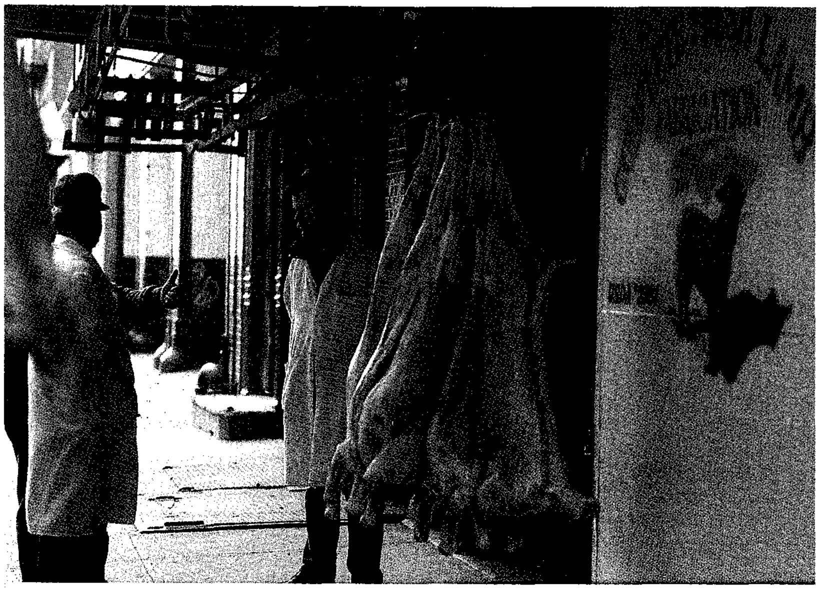


A GREEK REVIVAL ROW HOUSE, ONE OF A SERIES ON BETHUNE STREET.



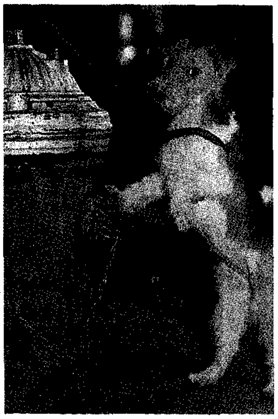
LONGSHOREMEN WOULD COME TO "SHAPE UP" HERE.

otographs: top, Farrell Grehan; bottom (3), ©1987 Frederick Charles.



GANSEVOORT MEAT MARKET SERVICES THE CITY'S RESTAURANTS.

THE WHITE HORSE, ONCE KNOWN AS THE CLEANEST BAR AROUND.



A HIGH-PRESSURE FIRE HYDRANT—A DYING BREED—AND ITS HARDIER COMPANION.

(between Jane and Horatio Streets) was once a meat-processing plant. When the building was being converted to housing several years ago, the refrigeration lines were cut off, and the bottom floor promptly collapsed. It had stayed intact before only because it was frozen solid.

Jane Street was named after a man named Jaynes, who lived at No. 82, between Greenwich and Washington. Life was so simple in the eighteenth century. If you built the road leading to your house, you got to name it. It was here that Alexander Hamilton died after his duel with Aaron Burr in 1804. (The house, which is no longer standing, by then belonged to the Bayard family. The site is marked by a plaque.)

Turn north at the intersection of Jane and West and you'll see a redbrick edifice with elaborate stone decorations that appear to be gargoyles. Look a little closer and you'll realize they're surrealistic representations of life preservers and ropes. This was the old American Seaman's Friends Society, where longshoremen would meet after work for a beer.

Continue north on West Street and turn right onto Horatio Street. At the intersection of Washington, turn left and look up. The New York Central line appears to end with this yellow brick behemoth. Actually, the line runs through the building just as it does at Westbeth. And running along the Washington Street façade is a mural in honor of the old freight line.

On the south side of Horatio, between Washington and Greenwich, is a variegated brick structure graced by a stone horse's head. The ornament may seem a bit precious today, but it was originally intended as simple advertising: No. 72 was a commercial stable in the 1870s.

Once you get to Greenwich, walk north till you hit Gansevoort, a street supposedly named for a colonel in the Revolutionary War. (Some people in the meat business prefer to believe the name has another origin: "*Gans*" means "goose" in Dutch.)

The corner of Gansevoort and Greenwich Streets is where the meat district begins in earnest. Turn left and start walking toward Washington. The Gansevoort Market is the descendant of two major nineteenth-century markets: the old Gansevoort Market, where Herman Melville worked as a Customs inspector from 1866 1885 (Melville's literary career appeared then be a disaster—despite the fact that *Moby Di* had already been published), and the We Washington Market at the foot of West 12 Street.

Today, the Gansevoort meat district provid most of the meat for restaurants and institutio in the New York area. The market is a clutter undistinguished nineteenth-century warehous and crisscrossing streets. (When the grid pl was laid over the Village's older lanes in the mi nineteenth century, irregularly shaped plo were the result.)

Trucks generally start arriving around mi night, though most places don't open until 5 A. If you arrive on a weekday before nine, you still see a fair number of trucks unloading eno mous carcasses. By noon, almost all activity h ceased. But even in the afternoon, you alwa know exactly where you are. For one thing, the are the metal racks and hooks used to ferry me from the trucks to the warehouses. Then the are the signs advertising the packers' ware which can verge on the burlesque. Packers ten to specialize—to a sometimes breathtaking narrow degree. One packer cuts only veal sca lops. One deals in cows, not steers. Another sp cializes in bottom butts, and still another in th insides of calves' heads.

Continue on Gansevoort toward the river. O the north side of the street, between Washingto and West Streets, is a large dirty-tan building e closing the brine system that services most of th meat district. Brine is fed through undergroun pipes to meat-packers, who use the pipes to co their individual refrigerating units.

At the intersection of Gansevoort and West a windowless white painted-brick structur once the Gansevoort high-pressure-pumping st tion (described earlier), now yet another mea packing establishment. Walk north on West an turn left onto Little West 12th (named clearly i a year when the city fathers were low on inspir tion). On the south side of Little West 12th (b tween Washington and Greenwich) is a charn ing sign advertising "complete fresh lamb fabr cation." "Fabrication," oddly enough, mean "cutting up" in meat-packing vernacular.

The cement-block warehouse on the northea corner (835 Washington) is the site of the Min Shaft, one of the most famous gay bars. The Min Shaft was closed by the city in 1985 because concern about the worsening AIDS crisis. With went much of the area's nightlife.

Now turn down Washington. On the west sid a packer boasts of "hot house baby lambs"- which doesn't mean his lambs smell like gard nias. It's just a more delicate way of announcin that the lambs were allowed to live for only week, two at most.

Make a left at Gansevoort Street and head f Florent (No. 69). The restaurant, a converte (barely) forties diner, opened about a year and half ago. It's an odd place. You'll find boudi tripe, and escargot on the menu, but the su roundings are pure diner. Florent is open 2 hours, and in the middle of the night, butche are seated next to refugees from downtow clubs. The restaurant's motley nature fits th neighborhood perfectly. ■

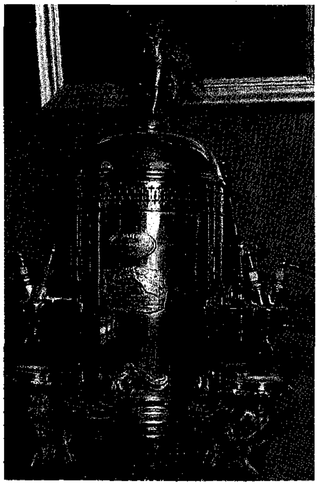
Photographs: top, Farrell Grehan; center, Dan Cornish/ESTO; bottom, ©1987 Frederick Charl

INSIDER'S GUIDE

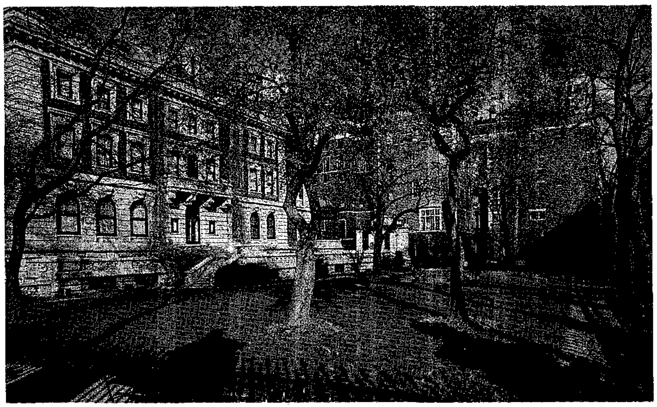
TIPS

COFFEE HOUSES

The Hungarian Pastry Shop (1030 Amsterdam Avenue, near 111th Street). An enduring place for neighborhood people and Columbia students.
Cafe La Fortuna (69 West 71st Street). Opera and cappuccino in the air and a wonderful backyard patio.
Caffè Vivaldi (32 Jones Street). Marble tables, classical music.
Caffè Roma (385 Broome Street). A real old-world Italian feel, great pastry.
Caffè Reggio (119 MacDougal Street). One of the Village originals (1927).
Caffè Pane e Cioccolato (10 Waverly Place). The crowd is young and well dressed, the service good and fast.
Gran Caffè Degli Artisti (46 Greenwich Avenue). The back room of this café looks rather like a library or study, with big old wooden tables and leather chairs.
Caffè Dante (79–81 MacDougal Street). Selected by Gael Greene as having the best espresso in New York (*New York*, December 23–30, 1985); light and airy, with seating available outside.



Caffè Reggio.



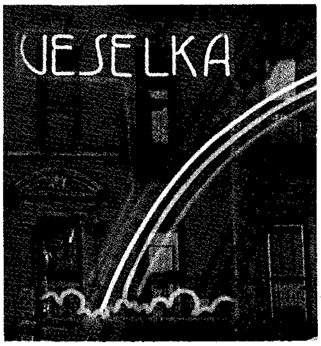
Cooper-Hewitt Museum Garden.

POCKET PARKS

Greenacre Park (East 51st Street). The only noise one hears in this well-designed oasis is a waterfall at the rear of the garden.
Rector Place (Battery Park City). One of the newest, most attractive public spaces in the city, with cool breezes, a river view, and blossoming flower beds.
Cooper-Hewitt Museum Garden (5 East 91st Street). The price of admission to the museum ($3) buys access to the most peaceful park in Manhattan.
Paley Park (3 East 53rd Street). Built twenty years ago, the first pocket park is still very popular.
Damrosch Park (Lincoln Center). Above street level and removed from the fumes and racket of West Side traffic.
Mill Rock Island. In the middle of the East River off 95th Street, the island is used for environmental studies at Fireboat House. Groups who want to use it must get a permit from the Asphalt Green.
Conservatory Garden (Central Park at East 105th Street). A park within a park. Unlike the rest of the Olmsted design, the layout here (by Thomas Price) is a formal English garden.
Exxon Park, McGraw-Hill Park. Between Sixth and Seventh Avenues stretching from 48th to 50th Street, these two spaces are corporate America's answer to the Parisian café.
Washington Market Park (Greenwich Street between Chambers and Reade Streets). This well-laid-out park was called the best in the city by Carter Wiseman (*New York*, December 23–30, 1985) for its views of the river to the west and the new buildings to the south.

ARTISTS' HANGOUTS

Art Café (151 Second Avenue, near 9th Street). A lively neighborhood place where artists, musicians, and writers bump into their friends.
Indochine (430 Lafayette Street). The Russian Tea Room of the art world, Indochine attracts power dealers and big-name artists.
Life Cafe (343 East 10th Street). This cluttered café on Tompkins Square Park has attracted artists since it opened five years ago, in part because the owners trade food for art.
Hawaii 5-0 (121 Avenue A). Alex Katz has invested in this restaurant, but undiscovered geniuses may find the mesquite-grilled food too expensive.
Mr. Chow (324 East 57th Street). This was a Warhol favorite, and the art powers like it for lunch and dinner.



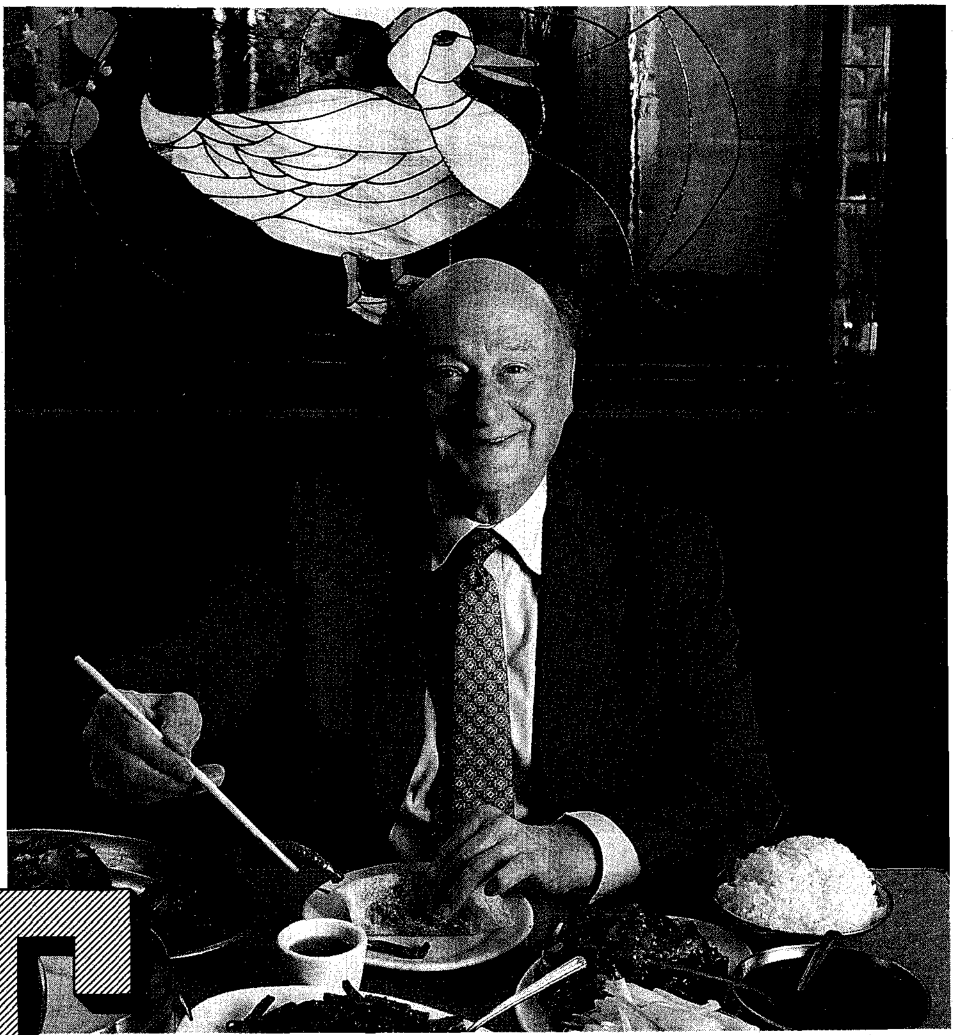
Veselka.

Veselka (144 Second Avenue, at 9th Street). A coffee shop with great murals, local artists, and Ukrainians looking for home cooking.
Odeon (145 West Broadway). Still the closest modern-day approximation of the Cedar Tavern.
Puffy's Tavern (81 Hudson Street). A funky neighborhood bar, but the neighborhood happens to be TriBeCa.
Magoo's (21 Sixth Avenue, near Walker Street). The walls are lined with art that was bartered for dinner or drinks. When the heat goes off in their lofts, artists come here to keep warm.

Photographs: top and bottom, Erica Lansner/Photoreporters; right, Farrell Grehan.

INSIDER'S GUIDE

WHERE THE FOODIES GO



MAYOR ED KOCH AT PEKING DUCK HOUSE.

The Experts' Favorite Bistros, Trattorias, Sushi Dens, Sweetshops, and Burger Parlors

BY **JANE FREIMAN**

PHOTOGRAPHED BY DMITRI KASTERINE

ASK ANY NEW YORKER TO recommend a restaurant and chances are you'll get the name of a neighborhood favorite or a place recently mentioned in a resaurant review. Rely on word-of-mouth rendiness and you can end up crowded nto an overrated, overpriced restaurant ibbling glasswort, mirlitons, and other xotic biomes on the gastronomic cutting dge.

Ask a New York food professional here to eat and you will get a quiz. o you like spicy food? How about ushi? Do you prefer new American r gutsy French-bistro fare? For oodies, choosing restaurants is no simle matter. These food writers, restauraeurs, food retailers, and araprofessional eaters are he brokers of culinary starlom. Food writer Paul Levy, who popularized the term, lescribes a foodie as "*all* palte, with a vestigial person ttached.... The way you ell a foodie is by listening. he mouth will declare its assion."

Last year, when the grand rench restaurant made a omeback, Le Bernardin 155 West 51st Street) was riefly a foodie stronghold. uring the first week, E.A.T. mpresario Eli Zabar rought his own skinny sourlough bread to dinner. ookie czar David Liedernan ordered nine desserts for party of six. By the time the eviews appeared, tuna tarare had moved into the nainstream.

This year, the foodies are outing simplicity—lentils nd beans in a bistro; the tunning beauty of liverawn sushi and the shisond-plum-paste hand roll; he earthiness of French ountry fare such as the cassoulet, garicky potato cake, and roasted chicken at hez Louis (1016 Second Avenue, near 4th Street).

Late at night, you find them at the deon (145 West Broadway) eating steak nd frites. When chef Alfred Portale loses up the Gotham Bar and Grill's itchen, sometime after midnight, that's vhere he heads. "Most of the chefs in the ity are there," Portale says. "You see onathan Waxman [of Jams], Le Coze rom Le Bernardin, and a whole slew of ooks."

For casual atmosphere and the sophisicated spicing of chili-rubbed chicken or obster salad with cilantro, foodies like ookbook writer Paula Wolfert go to Arizona 206, making chef Brendan Walsh the brightest star on the culinary horizon. Says Waxman, who relishes Odeon's steak and fries, "You'll also find me at the Arizona 206 café. I love their little oyster tacos."

FOODIES ARE MORE LIKE THE rest of us than they might care to admit, which means they often get a craving for something as simple and satisfying as a hamburger. Restaurant consultant and native Californian Clark Wolf, who was instrumental in developing the Arizona concept, spends his burgertime at the Corner Bistro (331 West 4th Street). Caesar salad from PizzaPiazza (785 Broadway, at 10th Street) is another of his passions, and he says, "When I need a fix from my youth, Caliente Cab Company [61 Seventh Avenue South, near Bleecker Street] has the best bad Cal-Mex food around."

Even during the years when most foodies were lusting after kiwi sorbet, James Villas, *Town & Country*'s food editor, was praising big juicy burgers, along with hash, crab cakes, fried chicken, and meat loaf. Villas is loyal to the thick, freshly ground, unpretentious bacon Swiss-burger at Harper (1303 Third Avenue, near 74th Street). He gave grudging acceptance to my favorite—the bacon cheeseburger with lettuce, tomato, and mayonnaise at Tommy Makem's Irish Pavillion (130 East 57th Street). Villas also vouches for Harper's chili, roast chicken, and old-fashioned liver with onions.

GEORGE AND JENIFER LANG AT THE PERUVIAN RESTAURANT.

FOOD PROFESSIONALS ARE THE BROKERS OF CULINARY STARDOM.

RAW SEAFOOD WITH VINEgared rice is a little more esoteric than a burger, but it's also a species foodies gravitate toward when they want something relatively simple. "I know where you can get the most incredible sushi" is how the conversation most often begins. Almost every foodie can tell you where to eat the best sushi—usually at a place in the neighborhood—although the generally acknowledged favorites are Takesushi (71 Vanderbilt Avenue, near 46th Street) and Mitsukoshi (461 Park Avenue, at 57th Street).

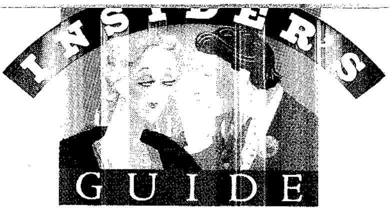
A fetish for freshness, the primal flavor of uncooked fish, and the appeal of exotic or rare ingredients contribute to the magnetic attraction of sushi. It also seems remarkably soothing the day after you have eaten too much foie gras, too many chilies, or an overabundance of guacamole.

Brendan Walsh adores the yellowtail at Japonica (90 University Place) and will travel downtown to eat there because the welcome is so warm. He stops at Sushi Hatsu (1143 First Avenue, near 63rd Street), in his neighborhood, for tuna and sea-urchin sushi but complains that the restaurant "caters to Japanese and they have actually been rude sometimes. You get the feeling they don't need your business." However, Alfred Portale is a fan of Sushi Hatsu's special sushi, made from live freshwater prawns that must be reserved in advance.

Japanese-cooking expert Elizabeth Andoh rarely eats Japanese food in restaurants, but when she takes friends out, she heads for Sushi Zen (57 West 46th Street), which she describes as "very small and creative. The English is good, and there is no private clubby feeling."

Andoh leaves the sushi up to "Suzuki-san, the owner." This spring, he served her wonderful asparagus katsuo-bushi, smoked fish-flake hand rolls; she also adores shiso maki, Japanese basil-and-plum-paste hand rolls that she thinks "are astringent and a great way to finish a meal." Omen (113 Thompson Street), in SoHo, is Andoh's favorite for Japanese noodle meals.

Four Seasons co-owner Paul Kovi feels most at home in restaurants where he is recognized, places like Lutèce, Il Nido, Café des Artistes, and Le Périgord. But Kovi's favorite little-restaurant meal is Japanese soup at Seto (356 East 51st Street).



When foodies get together these days, what do they argue about? Who makes the best French fries

Gourmet magazine food-department director Zanne Zakroff spends her days tasting everything from soup to strudel. To relax, she heads for Shabu Shabu (314 East 70th Street) to eat Japanese eggplant dumplings and the California roll, kappa maki, and tekka maki combination.

Foodies finally got the vote when Tim Zagat began compiling his *New York City Restaurant Survey*. As publisher, Zagat feels obliged to try the places he touts. His pick, from among the more than twenty Japanese restaurants he lists, is Tango (43 West 54th Street), "a wonderful sushi bar with a chef who can work for two hours and never produce the same piece twice." Zagat goes there often, he says, because "my kids love it."

CHINESE FOOD IS one of the oldest foodie obsessions. I must have been Chinese in another life. Gael Greene must have been, too, for when we traveled from Canton to Beijing and back again, we inevitably discussed where we would eat dinner while we were still eating lunch.

In New York, the novelty of Chinese food is diminishing as restaurants proliferate. Some former enthusiasts have been turned off by MSG, and with top Chinese chefs opening places of their own, a longtime favorite restaurant can take a sudden turn for the worse.

Still, most foodies eat certain Chinese dishes in certain restaurants. I go for northern-style Chinese brunch—hot and spicy soybean soup with Chinese crullers and sesame bread—at Pig Heaven (1540 Second Avenue, near 80th Street). Greene calls Shun Lee (43 West 65th Street) when she has a craving for Sichuan fish or hot-and-sour soup, and asks the restaurant to send it over in a taxi.

New York's No. 1 foodie, Mayor Ed Koch, reads his fortunes at the Peking Duck House (22 Mott Street) and orders Peking duck, crispy fish with hot sauce, chicken and walnuts, and eggplant with garlic. And New York *Times* food editor Craig Claiborne says he "lives at Shun Lee," where his dishes of choice are Sichuan wontons, sesame chicken, and mu-shu pork.

Shun Lee owner Michael Tong confides that the place to eat authentic Cantonese fish casseroles, boiled live shrimp, clams in black-bean sauce, steamed oysters, and Chinese rice soup is Oriental Town Seafood (14 Elizabeth Street), in Chinatown.

Chinese-cooking teacher Norman Weinstein practically lives in Chinatown, at places like Big Wong (67 Mott Street) for congee and crullers, spicy beef chow fun, roast duck, spare ribs, and "the best roast pork." For dim sum, Weinstein sticks to Sun Ko Shing (53 East Broadway), and he takes out dumplings and sweet pastries from Tin Yick Tea Parlor (67 Bayard Street). When he cooks at home, Weinstein shops for canned goods, fresh fish, and oddities like lotus leaves all along Mulberry Street.

Daily News food reporter Suzanne Hamlin's favorite Chinatown place for squab in casserole and fresh tofu is the Nice Restaurant (35 East Broadway). And food-world astrologer Alex Szogyi orders in from Sung Chu Mei (615 Hudson Street). "Peking duck is one of the two things in life I crave," says Szogyi. Stay tuned.

PAULA WOLFERT AT ARIZONA 206.

FOOD EXPERTS ARE ATTRACTED BY THE CHILI-RUBBED CHICKEN.

THE RAGE THESE DAYS IS TH bistro, or trattoria, or gril The concept is the same: casual restaurant servin French, Italian, or American-style food—French frie are a plus—in a comfortable atmosphere Go in anything from jeans to black tie.

Right now, Odeon (145 West Broadway) is on top. However, foodies do no agree on where the best French frie are served or which is the best old fashioned bistro.

"Island [1305 Madison Avenue, near 92nd Street] is the closest thing to a French bistro I've seen," says cookbook publisher Irena Chalmers "The food is good, simple and mostly French people eat there. I eat the grilled chicken with a little salad."

Gourmet's Zakroff order anything with French fries "the best in the city," at Café des Sports (329 West 51s Street), while Silver Palate doyenne Sheila Lukins insists that Bud's (359 Columbus Avenue, at 77th Street) has the "skinniest o the skinniest pomme frites." Cooking-school impresario Peter Kump like the frites at Quatorze (240 West 14th Street).

Kump also goes for "standard French bistro food" a La Mirabelle (333 West 86th Street). "Two Frenchwomen run it, and it's like going back into the sixties," he says.

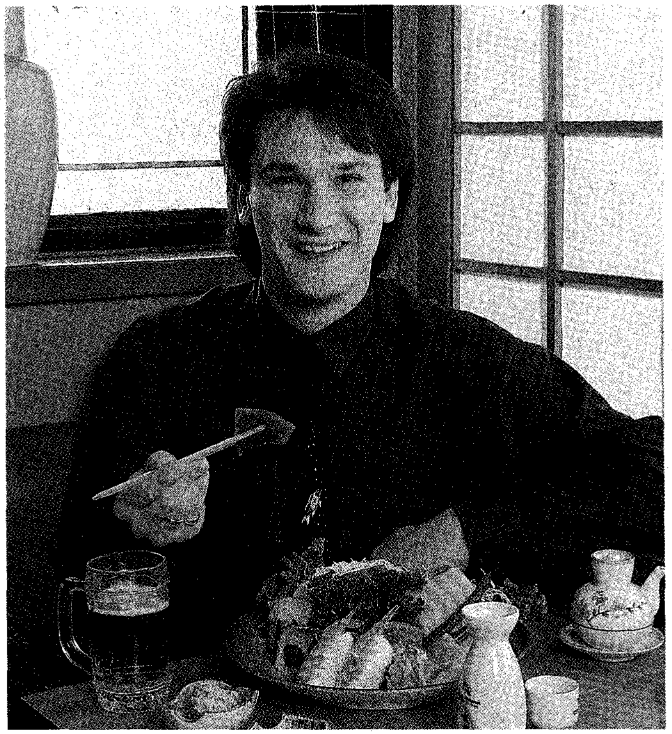
James Villas says Chez Napoléon (365 West 50th Street) "is the most old-fashioned bistro in New York and the closest thing to Paris for lapin à la moutarde, boeuf bourguignonne, and fruit tarts." Tout-va-Bien (311 West 51s Street) is another Villas haunt. "I alway get their beef and pommes frites," he says.

Old-fashioned food is always in style for Edward Benenson, who publishes hi own national restaurant guidebook and says he has "survived successive owners' of Le Veau d'Or (129 East 60th Street) for 30 years. "They still do a good, homey tripe à la mode de Caen, cassoulet, and potted squab." Ariane Daguin, a luxury food purveyor and the daughter of two star French chef André Daguin, goes to Chez Jacqueline (72 MacDougal Street for brandade de morue. Voilà!

The newest good place to eat Italian od, according to Italian-cooking expert iuliano Bugialli, is Arqua (281 Church reet), in TriBeCa. And the ever-cau- ous Bugialli, who for a time did not like y Italian restaurants here, also cites ent'anni (50 Carmine Street) and Sira- usa (65 Fourth Avenue, near 10th reet), which serve Sicilian-style appe- zers and pasta. But, he warns, “typical cilian food is very limited. You can't t pasta con le sarde every night.”

Barocco (301 Church Street) was an in- ant hit, both for the food and the lively ene. Suzanne Hamlin finds the mine- rone, fish, and pasta at Barocco to be storative when she is tired. But, Hamlin ounsels, “go early. After 7:30, the noise unconscionable. You can go deaf.”

And consider this: Paula olfert likes the roast chicken Mortimer's (1057 Lexington venue, at 75th Street). *Vogue* od columnist Barbara Kafka aintains that garlic soup at laine's (1703 Second Ave- ue, near 88th Street) is one of e most delicious secrets in e city. But getting a table at ther place can drive you azy.


BRENDAN WALSH AT JAPONICA.

THE YELLOWTAIL IS GREAT, AND THE WELCOME IS ALWAYS WARM.

FOODIES ARE FOREVER going on diets, and part of the reason is their obsession with sweets. Bakeshop scion Seth reenberg, son of William reenberg Jr. (1377 Third Av- nue, near 79th Street), says e eats only three desserts utside his family's bakery: rème caramel, hot soufflés, nd chocolate mousse. Other- ise, he's strictly dedicated to is own chocolate-filled and lipped cream puffs, the extra ecans, raisins, and brown ugar that drip off the chnecken, and fudge brownie immings.

I am addicted to Green- erg's cookies, the chocolate chips of my outh, and so is cookie king David Lie- erman, who also rates Greenberg's chnecken and babka in the “phenome- al” category.

Alfred Portale has a Häagen-Dazs bar abit. “I'm up to about ten vanilla- and ark-chocolate bars a week,” he says. nd *Travel & Leisure* editor-in-chief amela Fiori says she “eats at least one coop of vanilla ice cream every night,” witching brands often but always oing back to Häagen-Dazs.

Corporate chef and cookbook author lichele Urvater is a pistachio-halvah ad- ict who also snacks on “fantastic” macadamia, almond, and cashew brittle from mport International Foods (250West 81st Street). Suzanne Hamlin loves fancy cakes for special occasions, and ever since she met Patti Paige in an elevator, she orders from Patti Paige's Baked Ideas (925-9097): “This is a cake designer who can do anything with a cake, from a roulette wheel to the story of your life.”

THEN, OF COURSE, THERE ARE the highly individual recommendations that can't be easily categorized.

In addition to his wife's chicken soup and cholent, Zabar's Murray Klein eats the “fantastic” Cajun blackened salmon or redfish at Memphis (329 Columbus Avenue, near 75th Street).

After eating for twenty years at Pietro's (232 East 43rd Street), Eli Zabar is permitted to go into the kitchen and pick out his own veal chop.

On Thursdays, David Liederman goes to Laurent (111 East 56th Street) for deviled beef bones, New York's foodie cult dish of the moment. Chaine des Rotisseurs president Roger Yaseen recently went to Laurent for the bone lunch, but the restaurant had run out.

Tim Zagat says that Vinnie's Pizza (285 Amsterdam Avenue, near 73rd Street), “a grungy place with only a few seats,” has the best pizza on the West Side.

Paula Wolfert shops at Schaller & Weber (1654 Second Avenue, near 86th Street) for pork and innards and at International Grocery (529 Ninth Avenue, near 40th Street) for lamb heads.

Barbara Kafka buys her beluga at William Poll (1051 Lexington Avenue, near 75th Street); she also adores Poll's watercress-and-prosciutto sandwiches on thinly sliced rye, adding that she often took the sandwiches to the late James Beard when he was in the hospital.

Mexican-cooking expert Jane Butel likes a “good bowl of red” at Manhattan Chili Company (302 Bleecker Street) and—no surprise—recommends Cinco de Mayo (349 West Broadway) and Rosa Mexicano (1063 First Avenue, at 58th Street) for Mexican cuisine.

Zanne Zakroff goes to Pizzico (1445 First Avenue, at 75th Street) for New Haven clam pie, a pizza with whole clams, bacon, garlic, and parsley, but no tomato.

Gael Greene says she can't say how often she sits in front of an impossible dish and wishes she were eating “pasta with lobster, goat-cheese ravioli, or Alfred Portale's incredible squab at the Gotham Bar and Grill.”

Spanish-food expert Penelope Casas recommends anguilas (eels), at both Harlequin (569 Hudson Street) and Café San Martin (1458 First Avenue, near 76th Street), and Edig (135-08 Roosevelt Avenue) in Flushing for chorizos, Spanish rice, olive oil, and Spanish canned goods.

Indian-cooking expert Julie Sahni says that the cooks formerly at Madras Woodlands restaurant, which closed, are now to be found at Udupi (35-66 73rd Street, Jackson Heights). Sahni buys fresh curry leaves at Foods of India (120 East 28th Street), and she picks the chicken tikka kabob at Curry in a Hurry (130 East 29th Street) as a favorite tandoori dish.

Café des Artistes impresario George Lang and his food-writer wife, Jenifer, eat at “slightly offbeat places.” Included in the Langs' list are Tony da Caneca (72 Elm Road, Newark) for Portuguese food, the Peruvian Restaurant (688 Tenth Avenue, near 48th Street), and, for good zakuski and “campy fun,” the National (273 Brighton Beach Avenue, Brooklyn).

Finally, Craig Claiborne loves the fajitas at Pancho Villas (1125 First Avenue, near 62nd Street), and, Claiborne says, they have “some of the best nachos in town.” Still, his real passion is club sandwiches; he says firmly that the “greatest club sandwich in the world is at the Hard Rock Cafe [221 West 57th Street]. And if I can withstand the noise and the children there, it must be the greatest sandwich I ever put in my mouth.” ■

SUGAR HILL

A Citadel of Style and Echoes of an Earlier America

By

PETER BLAUNER

① SHEPARD HALL

② THE GRANGE

③ CONVENT AVENUE ROW HOUSES

④ DOLL MUSEUM

⑤ HAMILTON TERRACE TOWNHOUSES

⑥ 409 EDGECOMBE

⑦ MORRIS-JUMEL MANSION

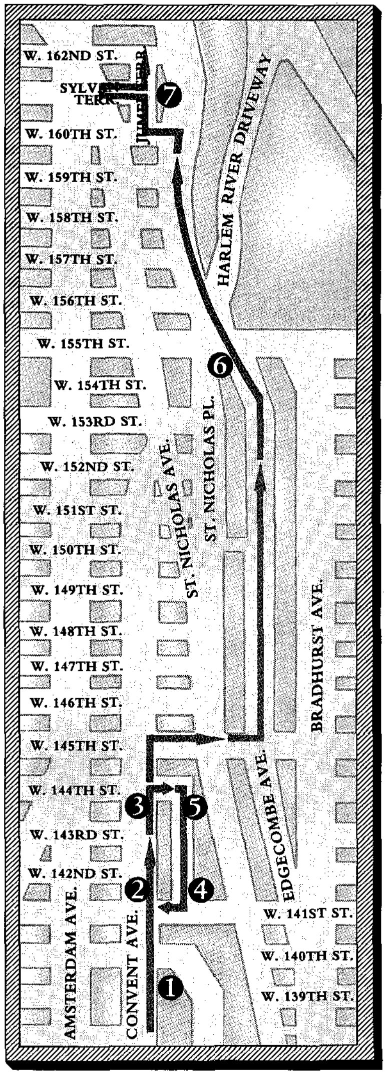
IN ITS GLORY DAYS, SUGAR HILL WAS THE MOST glamorous address in Harlem. From the late twenties to the fifties, it was the haven for blacks in New York who had made it. The people who lived in its grand brownstones and high-rent apartment buildings included W.E.B. Du Bois, Paul Robeson, Supreme Court Justice Thurgood Marshall, and Duke Ellington. Celebrities like George Gershwin, Clarence Darrow, and Sergei Eisenstein went uptown for parties there. And Sugar Hill has been mentioned in the lyrics of "Take the 'A' Train."

"A citadel of stately apartment buildings and liveried doormen on a rock, [it] soared above the Polo Grounds and the rest of Harlem like a city of the Incas," David Levering Lewis wrote in *When Harlem Was in Vogue*.

Even people looking up at the Hill from the valley below talked about it with a mixture of fascination and resentment. "On Sugar Hill," Adam Clayton Powell Jr. wrote, "Harlem's would-be 'sassiety' goes to town. 'Midst paneled walls, parquet floors, electric refrigeration, colored tile baths, luxurious lobbies, elevators and doormen resplendent in uniforms, they cavort and disport themselves in what is called the best *ofay* manner."

With the passing years, most of Harlem has been in decline, and Sugar Hill has certainly been affected. But it is still an area full of historical and architectural treasures, though few New Yorkers see it or even talk about it these days. Many of its streets have kept their turn-of-the-century charm, untarnished by urban decay or gentrification. The surrounding areas, especially Hamilton Heights and Jumel Terrace, include some of the best and most elegant buildings in the city. An with talk of Harlem making a comeback, investors are starting to look over the neighborhoo carefully.

For now, the best place to start is a few blocks downtown. Sugar Hill's boundaries ar often defined as the streets from 145th t 155th Street between Amsterdam Avenue t the west and Edgecombe Avenue to the east, bu Harlem actually begins to change around Cit College's north campus. The campus, which runs from 138th to 140th Street between Amsterdam and St. Nicholas Avenues, is like a calm island far from the mean streets.



Designed by George B Post and completed in 1907 the campus is dominated by American Gothic building that are literally products o the city transit system. Th stone used is Manhattan schist excavated during th construction of the IRT Broadway subway line. Th white terra-cotta details liven the visual effect of the heav gray structures. The campus' highlight, though, is it "cathedral," Shepard Hall. A massive bulk with a high Gothic tower, it curve along with St. Nicholas Terrace. The path eventuall leads through the archway at 140th Street. Then turn right onto Conven Avenue.

Until 1879, when the elevated rapid-transit system made its way up to the district the area was rural, with a few scattered country homes fo the rich (it's still largely a residential neighborhood with few restaurants). The most famous of the houses belonged to Alexander Hamilton. He lived at the Grange a frame house in the Federa style, from 1802 to 1804 when he was gunned down a duel with Vice-President Aaron Burr. The ouse, now at 287 Convent Avenue between 41st and 142nd Streets, is a national monument, pen to the public from 9 A.M. to 4:30 P.M. ednesday through Sunday. However, the ouses that surround it on the street are even ore interesting.

Paul Goldberger called the five blocks north of ity College on Convent Avenue "one of Manattan's finest enclaves." "One senses here not much a place that has prospered as a place at has not changed—an urban neighborhood ith all of the scrub-down-the-sidewalks earestness so much of the city had in the 1920s and 930s," he wrote. St. Luke's Church, Hamilton range's neighbor to the south, is a fine Romansque Revival structure with an arcade of halfound arches across its curved porch. Across the treet, 282–296 Convent Avenue is a row of eaux-Arts houses with limestone fronts, deigned by Henri Fouchaux, circa 1902.

More row houses line the blocks up to 145th treet on Convent Avenue. Designed by several ifferent architects, they are a broad mixture of tyles, including Romanesque, Flemish, and Tuor. Some have hipped roofs, others have gables; ome have smooth stone façades, others have ougher textures.

IN TERMS OF STREET LIFE, THIS DISTRICT IS A striking contrast to the valley below. In fact, if you were to start at 141st Street and St. Nicholas and walk the two blocks uphill to Convent, you'd notice cleaner streets, newer ars, and a younger, better-dressed group of peole. Traditionally, successful businessmen, docors, and lawyers have lived in the houses on onvent; over the past few decades, City College aculty and students have also moved in. On a ecent afternoon, the streets were nearly empty; n occasional student drifted by, and new Saabs nd Mazdas were parked along the curbs.

Before heading uptown, it's a good idea to ouble back on 144th Street and walk one block ast to Hamilton Terrace. long, sloping street that tretches back to 141st treet, it is lined with townouses as eclectic as the nes on Convent Avenue. he houses on the north ide of 144th Street, for exmple, mix Venetian Goth, French, and Italian Renissance styles.

Overall, there is the feelng of a quiet community hat takes care of itself.

One house, though, does elcome visitors. Aunt en's Doll and Toy Musem, at 6 Hamilton Terrace, s open daily by appointnent (call 926-4172). For a 2 admission fee, Mrs. enon Holder Hoyte, an 1-year-old former schooleacher, will show you nore than 5,000 dolls, inluding some dating back o the 1650s, others from the Queen Anne era, and a few more contemporary dolls such as Howdy Doody and a likeness of Michael Jackson. "I got so many of them that I can hardly fit in bed at night," she says.

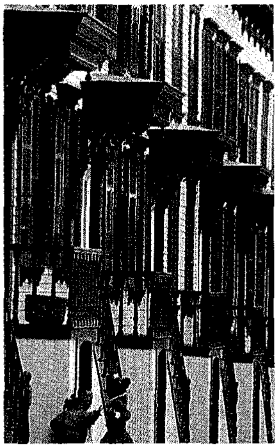
On returning to 145th Street and Convent Avenue, walk two blocks east to Edgecombe Avenue, the heart of Sugar Hill. Starting in the 1920s, Harlem's most prominent businesspeople—lawyers, doctors, and artists—moved to the Hill (though Strivers Row, on 138th and 139th Streets between Seventh and Eighth Avenues, also attracted the elite). In fact, there was hardly a neighborhood in the city that was more welcoming to successful blacks; other parts of Manhattan were either restricted or decidedly less comfortable. But by the 1950s, much of Harlem's upper-middle class and middle class had left for the suburbs; St. Albans in Queens gained a reputation as the "suburban Sugar Hill."

With Harlem's fall from grace, some of Sugar Hill's finest buildings have deteriorated. There is crime in the district, and the streets can sometimes be dangerous. But much of the area's history and splendor is still visible and worth seeing.

Edgecombe Avenue runs along the upward slope of the hill. A number of the old brick apartment houses on the west side of the street have been well kept. Several have courtyards and Romanesque arches. Unfortunately, the best-known of them, 409 Edgecombe, near 155th Street, has scaffolding in front because its masonry is falling apart. It is still a formidable structure, the tallest on the Hill, with artful corners and nooks. Its former residents include Roy Wilkins, folk singer Josh White, and Judge Charles Toney. In the 1940s, NAACP official Walter White's thirteenth-floor apartment was visited by so many celebrities that it became known as "the White House of Harlem."

The older tenants who remain have other memories. "Some of the Cotton Club dancers used to live in the penthouses, so I used to have a nice time taking them up and down," says Harold Thomas, who has lived in the building for 40 years and once ran its elevator. "A lot of things

SHEPARD HALL: CITY COLLEGE'S GOTHIC "CATHEDRAL."



TURN-OF-THE-CENTURY HOUSES ON SYLVAN TERRACE.

ALEXANDER HAMILTON'S STATUE LOOKS OUT ON CONVENT AVENUE.

hotographs by Farrell Grehan.

MANHATTAN'S OLDEST RESIDENCE: MORRIS-JUMEL MANSION.

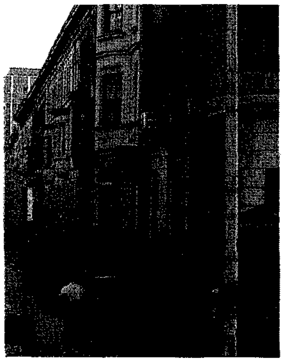
have changed since then, but to me it's still a great building and a great neighborhood and I wouldn't live anywhere else."

A mix of middle-class and lower-middle-class people live around here now. On weekend afternoons, children hang out and play catch on the sidewalks. The treelined east side of the street overlooks the steep incline of a terrace and the valley. The view isn't completely desolate. The Harlem River Houses, between 151st and 153rd Streets, from Macombs Place to Harlem River Drive, are considered one of the city's best redevelopment projects. "Why, oh why, doesn't all public housing look like this?" Goldberger wrote. The redbrick walk-ups are bisected by Seventh Avenue and arranged for the maximum amount of open space. Less successful are the Polo Grounds Towers, a couple of blocks uptown, which replaced the old stadium where the New York baseball Giants and later the Mets used to play. In the 1950s, tenants on the higher floors of 555 Edgecombe Avenue, at 160th Street on the Hill, could look out their windows and see Willie Mays in the valley below.

AUNT LEN AT HER TOY AND DOLL MUSEUM.

To turn west on 160th Street and Edgecombe is to enter another world entirely. The Jumel Terrace Historic District, extending from the south side of 160th Street to the north side of 162nd Street, between Edgecombe Avenue and St. Nicholas Avenue, is the setting for the oldest residential building in Manhattan, the Morris-Jumel Mansion (built in 1766). The Colonial Georgian house has an impressive pedimented portico and is set back on a spacious lawn. Much of the street surrounding it is cobblestone.

Leading into the district, West 160th Street between Edgecombe and St. Nicholas Avenues has a row of seven three-story brick and stone houses on its south side, with alternating high- and low-roof cornices. On the north side, there is a six-story neo-Federal apartment house made of limestone and brick.


TOWNHOUSES ON HAMILTON TERRACE.

Across from the mansion is Sylvan Terrace, a strikingly narrow street between Jumel Terrace and St. Nicholas Avenue. Ten little yellow wooden houses line each side of the street, adding t the storybook flavor of the area. Around the corner, there is a short residential block consistin of five three-story Romanesque Revival houses

It's a lovely neighborhood, deliberately homogeneous in order to emphasize the importance of th mansion, which sits on what might be the mo elevated natural point on Manhattan Island. Looking west from its lawn, you can see all the wa across the Harlem River to Yankee Stadium.

The mansion itself has a remarkable history. was built by Colonel Roger Morris, a loyali sympathizer, who lived there with his family until 1775, when the outbreak of hostilities force him to flee to England. In the next year, Georg Washington used the house as his headquarte for a month when he retreated to Harle Heights after the disastrous Battle of Long Island. After he left, the house deteriorated f some 30 years; in 1810, a wealthy French merchant named Stephen Jumel bought it an moved in with his wife, whose impact on the district is still apparent.

Known at various times as Eliza Bowen, Madame De La Croix, Miss Capet, and Madame Jumel, she was a petite, attractive woman wit fierce self-assurance. She reportedly liked to te people she was born to an English mother in th cabin of a French frigate; in truth, she was prostitute from Providence, Rhode Island. Sh also is said to have spread rumors that she wa on intimate terms with everyone from Georg Washington to Napoléon. When she took ove the neglected mansion, she had it renovate and redecorated in the Napoleonic Empire style

Over the next few years, she struggled for acceptance into New York society, failing in spit of her husband's enormous wealth (to which sh contributed with her own financial acumen). Th couple fought often, and in 1832, Stephen Jume died under suspicious circumstances after "falling" on a pitchfork. His widow was one of th richest women in the country when she marrie 77-year-old Aaron Burr the next year. It was marriage of convenience. She wanted his prestige. He wanted her money.

Predictably, their marriage did not last, eithe They were divorced amid a series of accusation just months before Burr's death in 1836. Madame Jumel grew eccentric and reclusive in he later years; she died in her nineties in 1865.

Fortunately, the house she left behind ha proved to be sturdier than her marriages. Man of the furnishings and architectural details fro her era remain. The doorway is flanked by sidelights and has a fanlight overhead. To the left i the front parlor where Burr and Madame Jume got married. It still has its molded cornices, classic wood mantelpiece, and marble-adorned fireplace. At the rear of the first floor, there is a octagon-shaped drawing room, architecturall advanced for its time, with hand-painted Chines wallpaper and Chippendale furniture. There ar more treasures upstairs, including the Frenc Empire furniture in Madame Jumel's room, th four-poster bed with Scalamandré curtains i Burr's room, and, in the back, the study where i all likelihood George Washington did get som sleep. The mansion is open to the public Tuesda through Sunday from 10 A.M. to 4 P.M. ■

Photographs by Farrell Greha

INSIDER'S GUIDE

TIPS

SMALL CONCERTS

Prospect Park Bandshell (Prospect Park West at 9th Street). Jazz, country, reggae, classical, and dance, each weekend night at eight during the summer.

The Cathedral of St. John the Divine (1047 Amsterdam Avenue, at 112th Street). Throughout the summer, the cathedral holds chamber-music and choral concerts.

Jazz Center of New York (380 Lafayette Street). Fine acoustics for mostly straight-ahead jazz. Concerts every Friday and Saturday night, and some weeknights. Concerts cost up to $10.

Federal Hall (26 Wall Street) and **Theodore Roosevelt Birthplace** (28 East 20th Street). The American Landmark Festivals holds free classical performances at these two historic sites.

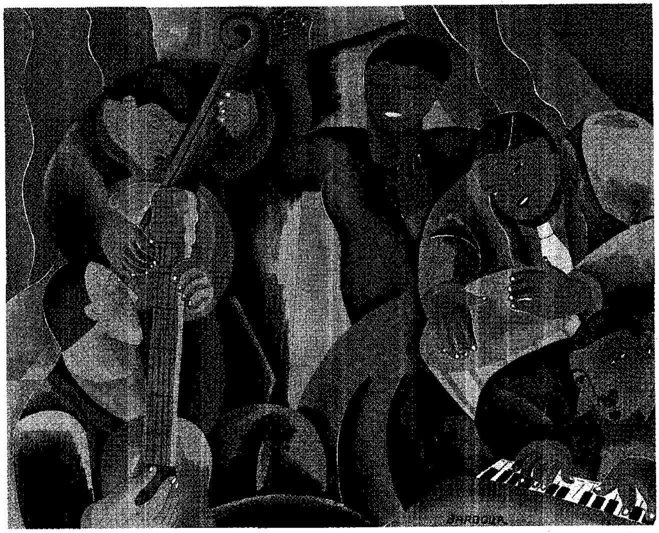
Trinity Church (Broadway at Wall Street) and **St. Paul's Chapel** (Broadway and Fulton Street). At lunchtime, three days a week, opera, classical piano, string quartets, and choral music.

New York Open Center (83 Spring Street). Original and offbeat performances are the norm—musicians from India, Tibet, Spain, Japan, and Poland have performed. Concerts are about $9.

Bargemusic (Fulton Ferry Landing). Orchestra soloists and visiting virtuosos play on this floating space next to the River Café on Thursdays at 7:30 P.M. and Sundays at 4 P.M. The cost is $12.

St. Peter's Lutheran Church (619 Lexington Avenue, at the Citicorp Center). There are weekly jazz services and concerts of Dixieland, R&B, ragtime, and jazz.

World Trade Center Plaza. During the summer, music and dancing from places like La MaMa, Creative Time, and the Ethnic Folk Art Center.



LATE-LATE NIGHT HANGOUTS

Save the Robots (Avenue B near 2nd Street). This club really gets rolling around 4:30 A.M., when the bartenders and club employees get off work. (It's open only on weekends.) There's a basement, and an upstairs with sand on the floor.

Florent (69 Gansevoort Street). If this is a funky coffee shop, what are the Porsches, Jaguars, and limousines doing outside? A bistro of the moment, Florent is always open.

The Tempest (25th Street and Eleventh Avenue—eighth story, freight-elevator access). A few days after it opened, on Broadway next to the Big Kahuna, the Tempest was shut down by police at about 7 A.M. Maybe this effort will last a little longer.

Lox Around the Clock (676 Sixth Avenue, at 21st Street). A souped-up bagel barrel with all sorts of deli-counter "fun food," the place is open 24 hours Thursday through Saturday only.

Club 82 (82 4th Street). A huge sign that can be seen from blocks away hangs above a plain blue door with tiny words stenciled on it: PRIVATE CLUB. MEMBERS ONLY. It seems to work, because only regulars hang out.

Brownie's (Avenue A between 10th and 11th Streets). This place doesn't get going until 5 A.M. The signal that Brownie's is open is a red light in the window. When it's on, come on in—at your own risk, of course.

Empire Diner (210 Tenth Avenue, at 22nd Street). This fashionable Deco-style railway car is a popular choice after a marathon of club crawling and before going to bed. It's busiest during the pre-dawn hours of Saturday and Sunday.

103 Second Restaurant (103 Second Avenue, at 6th Street). This cheerful restaurant and bar serves a full menu around the clock, and the jukebox (Bowie, Billie Holiday, Iggy Pop, Beatles) is hot.

Kiev (117 Second Avenue, at 7th Street). This family-run Eastern European coffee shop serves up stuffed cabbage, blintzes, challah French toast, and scrambled eggs with kielbasa 24 hours a day. It's a neighborhood crowd—mostly students during the wee hours.

Market Diner (572 Eleventh Avenue, at 43rd Street, and 256 West Street). The huge neon sign above the Market Diner on the West Side Highway reads FREE PARKING, and the lot is always full of yellow cabs. Think meat loaf and scrambled eggs.

MARKET
Diner
FREE PARKING
BAR

The Market Diner on West Street.

Photograph by Erica Lansner/Photoreporters. Illustration by Karen Barbour.

ROMANTIC SPOTS

Cafe Carlyle (Carlyle Hotel, 35 East 76th Street). Listening to Bobby Short play piano over supper is a fitting reward for a workaholic couple.

Staten Island Ferry. There's something cinematic about cutting through New York Harbor on the ferry at night. It's twenty minutes each way and only beer is served, but who needs champagne?

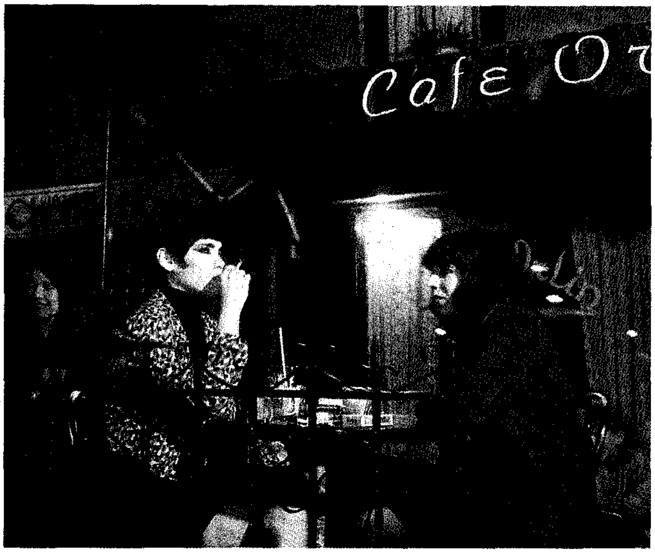
Paddleboats, Prospect Park. The 60-acre man-made lake is skirted with lawns, shady trees, and perfect picnic spots. About 150 two-person paddleboats churn through the water on weekends, and daily during the summer.

Erminia.

The Top of the Tower (Beekman Tower Hotel, 3 Mitchell Place). A high, glassed-in spot with piano in the background and a fabulous view of the sunset. You can even gaze from a terrace.

Café des Artistes (1 West 67th Street). The food is sometimes maligned, but never the Howard Chandler Christy murals or the service. A place for moments to remember.

Rainbow Room (30 Rockefeller Plaza). Scheduled to reopen in December after renovation, the Rainbow Room is New York's classic romance-against-the-backdrop-of-the-night-skyline place. Get out your dancing shoes.



Cafe Orlin.

Gondola Ride (Central Park Boathouse). Imported from Venice, the boat is authentic, and so are the graceful poling moves by the gondoliers, trained by Venice's best. Take wine or champagne, and sit back against the cushions.

Sutton Square (Sutton Place and 58th Street). The view of the 59th Street Bridge and East River is a tonic. If it's good enough for Woody Allen, it's good enough for you.

Erminia (250 East 83rd Street). Gael Greene's choice as the place to go for good food *and* romance. A rustic trattoria with a cozy country setting.

BOHEMIAN HANGOUTS

Café Pig (First Avenue and 1st Street). One of the fanciest restaurant-cafés in the neighborhood. But the starched tablecloths and Deco lights don't scare away the serious downtown element.

Cafe Orlin (41 St. Marks Place). A neighborhood crowd packs this artsy place every night of the week, undaunted by tables that are too small and too close together.

Darinka (118 East 1st Street). The only sign is a black graffito on an air-conditioner cover. The regulars know where it is, though, and writers, poets, and artists from the neighborhood assemble here each weekend for poetry readings and avant-garde performances.

The Cloister Cafe (238 East 9th Street). Stained-glass windows and an outdoor garden—a corner of Cambridge around 1970.

Anarchist Switchboard (324 East 9th Street). For dedicated radicals, the Anarchist Switchboard conducts walking tours of radical New York, holds anarchist book sales and group discussions of works like B. Traven's *The Death Ship.*

The Gold Bar (345 East 9th Street). This intimate bar, with no sign and sparse décor, was once a liquor store. Its owners ran the popular BoHo Red Bar.

The Gas Station (2nd Street and Avenue B). This former service station is the unlikely site of experimental performances and readings several times a month.

WRITERS' HANGOUTS

Lion's Head (59 Christopher Street). Assorted Hamills and Village literati stand three-deep at the bar.

Runyon's (305 East 50th Street). There are two Runyon's now—a new one has opened on Second Avenue. But sportswriters go only to the original one.

Orso (322 West 46th Street). During lunch, this trattoria turns positively writerly, with folks from the magazines and the *Times* munching delicate pizza or pasta.

Algonquin (59 West 44th Street). Site of the Round Table, this fusty place still gets its share of publishers, editors, and writers, mostly a lunch and over drinks.

Au-Petit-Beurre (2737 Broadway, at 105th Street). Students and professors have flocked to this intimate coffeehouse ever since it was transformed from a furniture store four years ago. It's also a favorite spot of Upper West Side writers like Tony Lukas.

Lion's Head.

Elaine's (1703 Second Avenue, near 88th Street). Sure, it's a celebrity hangout, but writers are celebrities, too. They tend to discuss their movie deals here.

Photographs: top, John S. Abbott; left, Mark Roskams; right, Erica Lansner/Photoreporte

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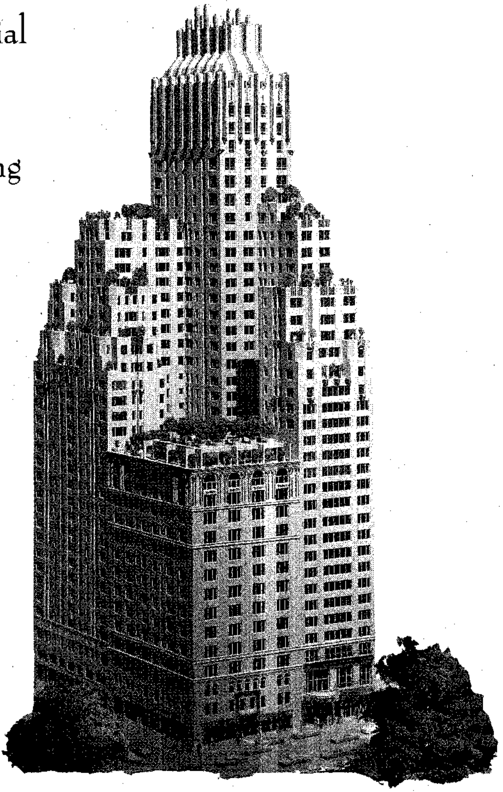
Donald J. Trump



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TRIBECA

On Quiet Streets, the Ghosts of the Washington Market

By

DANIEL SHAW

❶ THE RIVERRUN CAFÉ

❷ FEDERAL HOUSES

❸ MERCANTILE EXCHANGE

❹ A. L. BAZZINI

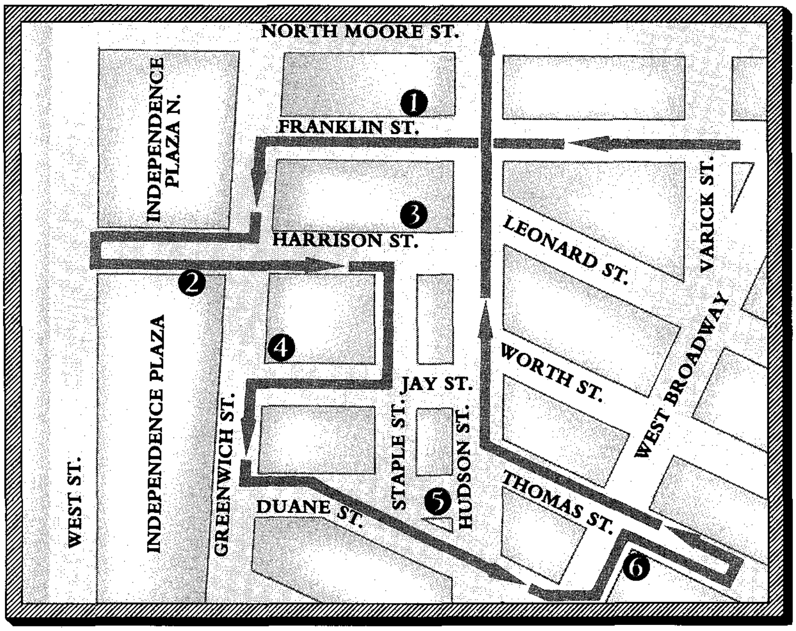
❺ DUANE PARK

❻ THE ODEON

TRIBECA IS NOT SOHO—AND PROBABLY NEVER will be. There *are* galleries, restaurants, and lofts (and locals like Robert De Niro and Laurie Anderson). But TriBeCa doesn't have a Benetton, a Rizzoli, or a Penny Whistle, so the suburban couples in their weekend leathers stay away. And that's why it's one of the city's quiet neighborhoods, one that leaves you alone with a variety of ghosts from the city's past.

It was only thirteen years ago that "TriBeCa" (for "Triangle Below Canal Street") was coined to designate this small neighborhood that runs from Canal Street south to Chambers and from Broadway to the Hudson River. What many still consider the city's newest neighborhood is perhaps its oldest: Roelf Jans, a settler indentured to the Dutch West India Company, was already clearing his farm in the Duane Street area in 1636.

Once known as Washington Market, TriBeCa was for more than a century the wholesale-food center of the city—"the last word in marketdom"—and its reincarnation as a restaurant mecca seems entirely appropriate. More than 70 years ago, civic boosters recalled the neighborhood's gastronomic heritage: *"Here many a succulent kidney and devilled bone, not unaccompanied by the flouriest of baked potatoes, were consumed in the good old days of long ago."* Only seven years ago, the *Times* reported that "TriBeCa is not known for its culinary delights." T
day, however, restaurants like the Odeon, El I
ternacional, and Bon Temps Rouler lure Ne
Yorkers with everything from blue margaritas
alligator sausage.



Begin at the Franklin Street subway station
local stop on the No. 1 train). The World Trac
Center looms to the south, where the center
the old Washington Market was located until th
1960s. The market's commercial clout gave th
neighborhood its character—and filled the a
with smells of Flemish hams, Norwegian sa
dines, codfish tongues, and bear steaks—f
more than 150 years. Head west on Frankli
Street (named after the Philadelphia inventor
1816). Cross Hudson and stop at the Riverru
Café, one of the first TriBeCa-era restaurant
where a colorfully painted map outside provid
a quick lesson in downtown geography. Next
the restaurant, a faded sign is the only remind
that Roethlisberger & Company, established
1856, once sold "Foreign and Fancy Domest
Cheese" at this spot. Across the street is the fo
mer home of Engine Company No. 27, whic
fought warehouse fires as far back as 1884.

As you come to the end of Franklin Stree
which used to run to the river but was amputat
by the mammoth Independence Plaza housi
development ahead, you're at what used
be the western edge of Manhattan. Un
the early nineteenth century, when the weste
waterfront was extended by landfill (more th
75 square blocks have been added to lower Ma
hattan over the past 350 years), Greenwich Stre
was a shoreline road.

Independence Plaza North is part of a 38-ac
urban-renewal tract that the city started develo
ing in 1972. Now home to some 5,000 middl
income residents, the project, which also co
tains the Borough of Manhattan Communi
College, replaced warehouses and markets.

North on Greenwich is a building that wou
seem to belong on the *other* side of the Hudso
It's Shearson Lehman Brothers' state-of-the-a
24-hour-a-day computer center. Walk south
Harrison Street, where you can see six Feder
style redbrick houses (there are three mo
around the corner) that seem lost among the Pl
za's brick-and-concrete corridors. These tw
and-a-half-story houses are best viewed up clos
so you can pretend that the modern city has fa
ed away. They were moved from other sites
the urban-renewal area: Three were original

clustered together on Washington Street, three more elsewhere on Washington, and three others nearby on Harrison. All retain their original pitched roofs and wood dormers. Most of these houses were built in the early 1800s, though No. 27 dates back to 1796 and was designed by John McComb, the city's first native-born architect, who helped design City Hall in 1802.

These homes were built for master craftsmen and prosperous merchants (in 1825, the novelist James Fenimore Cooper moved to a nearby house at 345 Greenwich Street, "at that time a quiet dignified part of the town"). But they were close to the rapidly expanding Washington Market, and by the middle of the nineteenth century he area was no longer a desirable residential neighborhood.

BEFORE HEADING BACK TO THE HEART OF TriBeCa, you can walk toward the Hudson River and see one of the last remaining piers in this area. Once, this waterfront was a port of arrival for the produce sold at the Washington Market as well as a departure point for commuters returning to New Jersey. In the 1930s, eleven ferry services carried 60 million passengers and 10 million cars each year to Hoboken, Jersey City, and Weehawken. Many commuters did their grocery shopping here on their way home from work.

As you walk back toward the city on Harrison Street, you become aware of how *quiet* this gritty neighborhood is. But at the turn of the century, hese streets were anything but restrained. In 1915, when an expanded market was opened, the Washington Market Merchants' Association boasted of the area's vitality: *"At sunrise the Market belches forth its vast quantities to the hotels and then again for a brief period it gradually quietens down as it were, to a well earned rest, only to swell suddenly as the evening trade holds forth; hen again is the market noisy and full of life, distributing thousands of packages of produce to a vicious metropolis."*

Look up and check out the clock tower of the New York Mercantile Exchange, which you'll come upon shortly. At No. 20, peer into the skylit oft on the third and fourth floors of a small, converted cast-iron building. It's spaces like this that have made TriBeCa a residential alternative to SoHo. At No. 10, D. W. Whitmore & Company used to sell butter, cheese, and eggs, and at No. 8, he Continental Cheese Company still imports and distributes cheese as it has for the past 50 years.

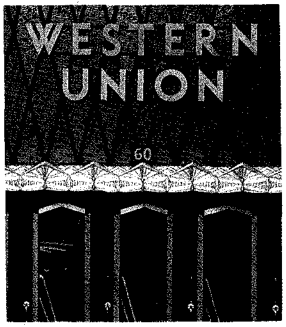
At the corner of Hudson is the brick-and-granite building that housed the New York Mercantile Exchange for 91 years, until it decamped for more modern quarters at the World Trade Center in 1977. Founded as the Butter and Cheese Exchange n 1872, the exchange moved into this "amiable, if overeager, mixture of angles and gables and columns and cornices" on April 7, 1886. More than 500,000 eggs were sold daily during the 1890s in the second floor Exchange Room, which is 70 feet square and has a 30-foot ceiling. Many of its original details—mosaic tile floors, mahogany woodwork, brass fixtures—disappeared as the exchange modernized over the years.

Across from the main entrance to the exchange is Staple Street, which is really an alley. It may be one of the oldest streets in the city. Named for the staple products that were unloaded there, this was the place in New Amsterdam where, according to Dutch law, ships in transit had to sell their cargo if they chose not to pay duty on it. Notice the passageway overhead connecting the two buildings on either side of the street. Since the building on your left was, according to a 1920 map, the New York Hospital House of Relief, it's been suggested that the skyway was once used to transfer patients from one building to the other. The redbrick building on your right bears a small N.Y.H. emblem on the third floor indicating that it, too, was part of the hospital, which was founded in 1771 on Broadway at Duane Street.

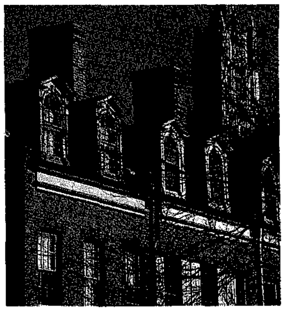
Looking east from Jay Street, you can see the Art Deco elegance of the Western Union Building at 60 Hudson. Opened in 1930, the 24-story building is built of nine shades of brick that are progressively lighter toward the top. Examine the textured use of brick over the entrance, suggesting the radio waves that were essential to the company's business.

On Jay Street, named after the New York governor and first chief justice of the United States, is the former home of Hotel Bar Butter. Located at 16 Jay Street from 1947 until last August, the 102-year-old company packaged its product at this location, turning 68-pound blocks of butter into bars and nickel-thin "pats."

At the corner of Jay and Greenwich, a rich, spicy aroma fills the air on days when the A. L. Bazzini Company is dry-roasting peanuts on its

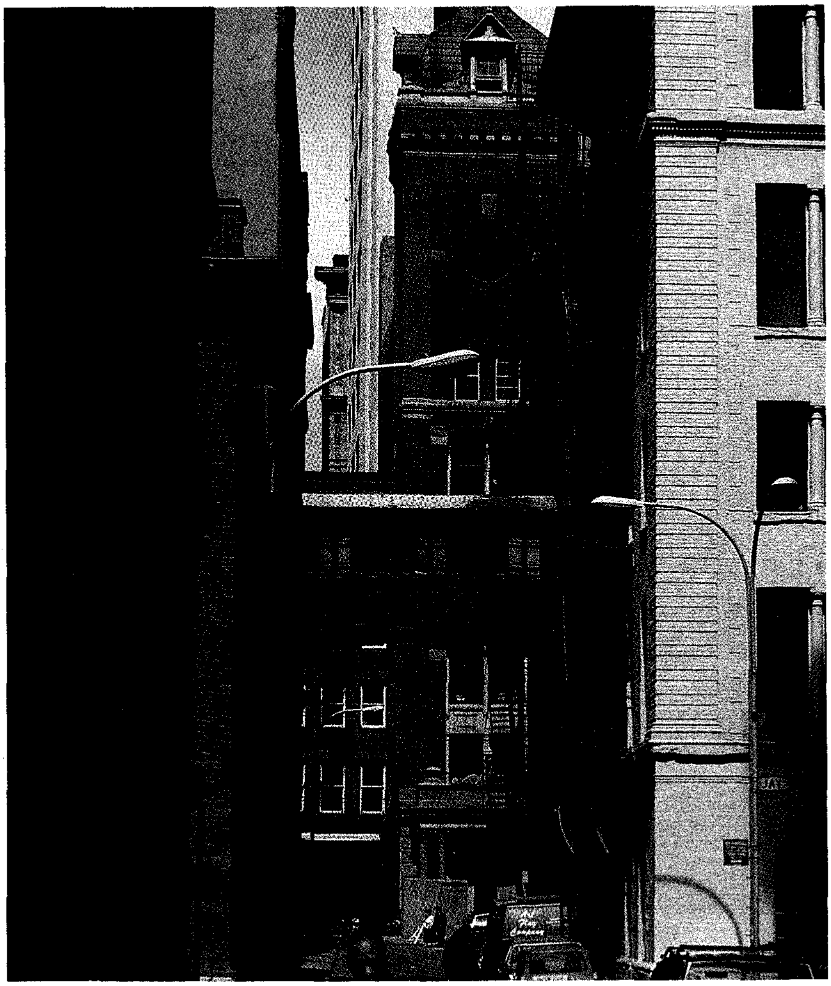


ART DECO ELEGANCE.

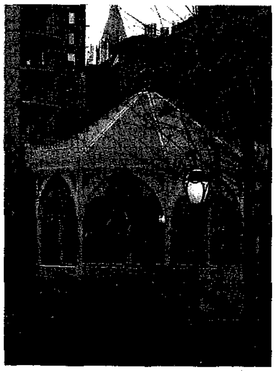


RESTORED FEDERAL HOUSES.

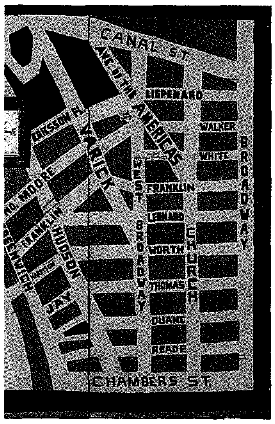
NARROW STAPLE STREET IS ONE OF THE CITY'S OLDEST.



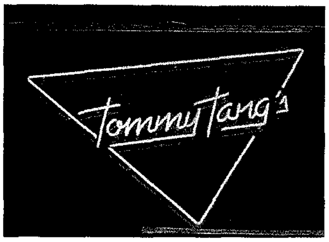
Photographs by Farrell Grehan.



WASHINGTON MARKET PARK IS AN OASIS.



RIVERRUN'S MAP.



sixth floor. Bazzini's has roasted peanuts for 100 years and will roast 3.5 million pounds in 1987. The firm still supplies almonds, cashews, and pecans to bars at New York hotels and dried fruits and nuts to Balducci's. This private company ("We're a family-owned business, though we're not a blood family," says an owner) sells almond flour to cosmetic companies for use in face scrubs, walnuts and pignoli to Colette French Pastries on the Upper East Side—even kosher chocolate-, yogurt-, and carob-covered fruits and nuts. Stop in for "colossal" pistachios at the retail store on the corner.

CROSS GREENWICH STREET AND WALK INTO Washington Market Park. During the eighteenth century, this was the site of Vauxhall Gardens, a "country" park that was a replica of a contemporary London resort. It was a popular meeting place for fashionable colonials and flourished for about 40 years. Today, the park is filled with toddlers and Apricas on warm days. Across the street from the park is Tommy Tang's, a branch of the Melrose Avenue Thai restaurant. Already popular with young bankers and traders—you've seen this crowd and this postmodern room before—it's another "destination" restaurant that brings life to TriBeCa after dark.

Head east on Duane Street (named after New York's forty-fourth mayor), where you'll discover the best-preserved historic spot in TriBeCa. Nineteenth- (and in one case twentieth-) century buildings surround the small, triangular wedge called Duane Park. They're a striking array of masonry buildings with Italianate, Romanesque, and Greek Revival details that form an impressive, if not united, whole. As recently as 1954, it was still possible to see a horse-drawn wagon delivering eggs in the area.

Steven Wils, dressed in a down vest, jeans, and an old ski sweater, looks more like an urban pioneer than a third-generation dairy merchant, but in fact he is both: He's lived in a loft over Harry Wils & Company—his family store and the last dairy me chants around Duane Park—since 1973, when, he remember only two others resided in th area. Since most of these buil ings were built before refriger tion, they have 44-inch-thick m sonry walls that *hold* the cold—whatever the temperature outside, the thermom eter inside never goes below 40 or above 65 d grees in the basement where food is stored. Wil who says more than 150 dairy wholesalers onc operated here, buys his eggs from Mennonites i Pennsylvania, and his butter—which he sells t Lutèce and Le Bernardin—comes from Wiscon sin, Vermont, and Minnesota.

There's little traffic here these days, and yo can usually stand in the middle of this triangle t survey the surrounding buildings. Notice th rounded arches, Romanesque details, and mar sard roof at No. 169. Next door, the five-stor cast-iron-fronted building was actually adde onto a three-story Federal house in 1859.

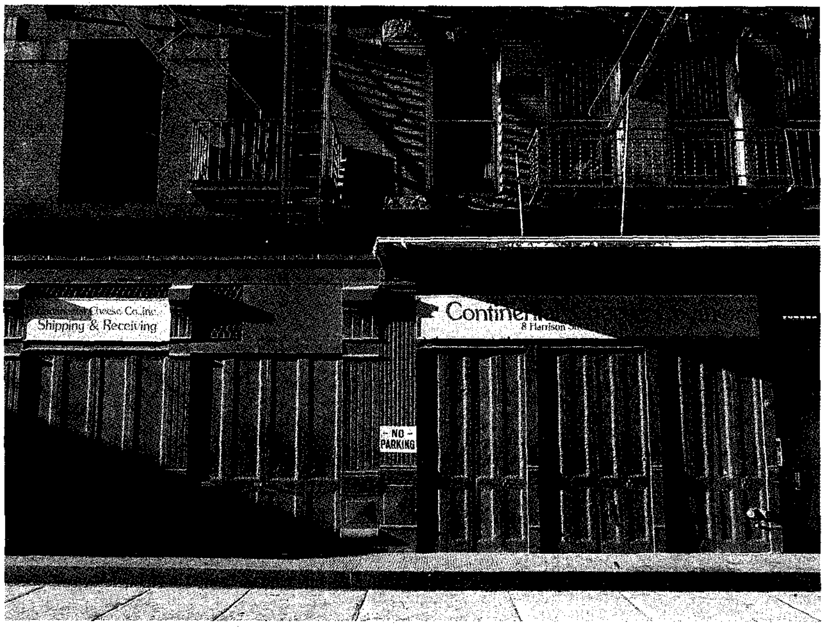
Many of these buildings have already bee converted to apartments, and the entire are may one day become a neat little residential enclave. From the park you have a clear view to th east of the "Cathedral of Commerce," the nearl 800-foot-tall neo-Gothic Woolworth Building which was the tallest building in the world whe it opened, in 1913.

Cross Hudson Street and glance in the windows of quaint and cozy Good Enough to Ea where you may want to have brunch after you walk. (Try the *creamy* scrambled eggs, thick smoky country bacon, and biscuits served wit strawberry butter.) Now walk east on Duan Street to West Broadway, passing Tapis Rouge an Art Deco French restaurant where you ca wear blue jeans *and* eat nouvelle cuisine.

On West Broadway, you'll see a neon sign tha advertises the Odeon, the thirties cafeteri turned eighties artists' hangout. It's located i one of the city's most unusual cast-iron buildings; the architect John O'Neil, instead of usin cast iron to simulate columns, arches, and porticos, created the illusion of a stone wall in thi 1869 building. At Thomas Street, turn east onc again and look at No. 62. Though this buildin has no doubt seen better days, it has one of th only extant cast-iron fronts featuring Gothic detail; such buildings usually rely on the Renaissance for inspiration. Returning west, you ca see the massive Western Union Building. If it i open, meander through the block-long lobby with its graceful arched ceiling that's entirel brick. Stop in for a beer at Puffy's Tavern, at th corner of Harrison and Hudson Streets, whic was a speakeasy during Prohibition. One of th few bars here that predates "TriBeCa," Puffy' has a superb jukebox.

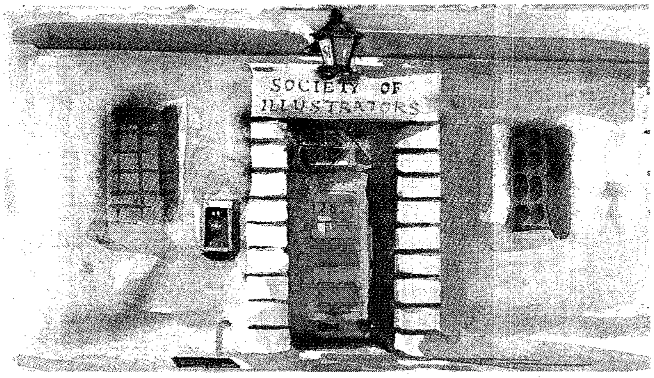
When you return to Franklin Street, look eas to the kitschy façade and roof of El Internacional. You may want to end your tour there wit tapas and fanciful drinks. Or stop at Commodities, at 117 Hudson Street, which calls itself th largest health-food store in the city. Commodities is a good place to stock up on rices an grains, organic fruits, eggs, and vegetables—th perfect souvenirs of the neighborhood onc called Washington Market. ■

MORE THAN 150 DAIRY MERCHANTS ONCE TRADED HERE.



Photographs by Farrell Grehar

TIPS



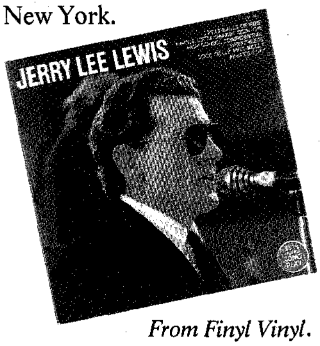
Museum of American Illustration.

SMALL MUSEUMS

ICP Midtown (77 West 45th Street). This branch of the Fifth Avenue photography center holds exceptional exhibitions and has a small photography bookshop.
Noguchi Museum (32-37 Vernon Boulevard, Long Island City). Twelve galleries and a garden display a half-century of work by sculptor and designer Isamu Noguchi.
Abigail Adams Smith Museum (421 East 61st Street). A unique collection of furnishings, paintings, and letters from 1799 to 1850.
Museum of Contemporary Hispanic Art (584 Broadway, near Prince Street). Paintings, sculpture, and graphics by contemporary Latin American artists.
Children's Museum of Manhattan (314 West 54th Street). Children's programs in art, music, and science.
The Center for African Art (54 East 68th Street). Two elegant adjoining townhouses off Park Avenue dedicated to traditional West African art.
Society of Illustrators, Museum of American Illustration (128 East 63rd Street). Upcoming exhibitions include original art for contemporary paperback illustrations.
Jacques Marchais Center of Tibetan Art (338 Lighthouse Avenue, Staten Island). Two stone buildings reminiscent of a Buddhist temple house one of the largest collections of Tibetan art in the country.
The Hispanic Society of America (Broadway and 155th Street). An impressive collection of works by Goya, El Greco, Velázquez, and Ribera, among others.
National Academy of Design (1083 Fifth Avenue, near 89th Street). The permanent collection includes paintings by John Singer Sargent and Winslow Homer.

RECORD STORES

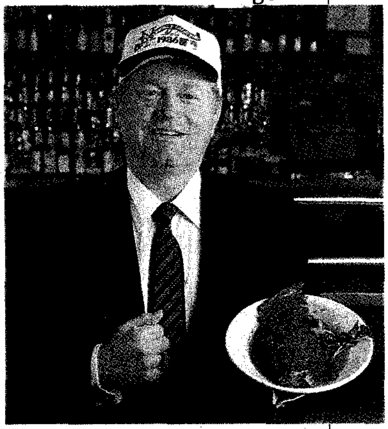
Tower Records (692 Broadway, at 4th Street, and 1962 Broadway, at 66th Street). Probably the biggest selection in the city.
Bleecker Bob's Golden Oldies (118 West 3rd Street). An impressive group of singles and LPs from the fifties on.
Music Masters (25 West 43rd Street). The place for that out-of-print opera or orchestra disc.
Saint Marks Sounds (20 St. Marks Place). The strongest categories are blues, R&B, bluegrass, country, reggae, and imports.
J&R Music World (23 Park Row). The reigning king until Tower came along, J&R continues to attract loyal customers with the basics and a large selection of blues, folk, and reggae.
Finyl Vinyl (89 Second Avenue, near 5th Street). Rock 'n' roll, R&B, and rockabilly, plus independent labels and imports.
Smash (1733 First Avenue, near 89th Street, and 17 St. Marks Place). Downtown has CDs only; uptown has imports, independent labels, and a large selection of general releases.
Gryphon Record Shop (606 Amsterdam Avenue, near 90th Street) and **Gryphon Annex** (220 West 80th Street). Out-of-print classical and jazz at the main store; Broadway and film soundtracks at the annex.
Footlight Records (113 East 12th Street). Broadway and film musicals and early vocalists like Doris Day, Bing Crosby, and Judy Garland.
Record Mart (Times Square subway station, near the shuttle). One of the largest selections of Caribbean and Latin American music in New York.



From Finyl Vinyl.

JOCK HANGOUTS

Shout! (124 West 43rd Street). This oldies club gets Mets, Jets, Devils, and Rangers.
Rusty's (1271 Third Avenue, at 73rd Street). Because Mets broadcaster Rusty Staub owns it, the place attracts people like Keith Hernandez. Members of the Knicks go to Rusty's, too, but don't hold that against the restaurant.



Rusty Staub.

Sporting Club (99 Hudson Street). Local pros watch games piped in by satellite and projected onto the three large screens, but they're far outnumbered by fans.
Fluties Pier 17 (South Street Seaport). Part owner Doug Flutie will be spending this winter in Chicago, but the football crowd may still show.
17 Murray Street. Ron Darling is a part owner, so expect his teammates to spend time here. The Giants' Sean Landeta has also stopped in; it's unlikely to be a baseball-only crowd.
Guignol's (54 Varick Street). Tennis star Yannick Noah and several partners opened

iotographs: right, Brian Davis; bottom, David Kelley. Illustration by Jeff Britton.

this bistro sixteen months ago; now it's a regular stop on the Open circuit.

Twenty:Twenty (20 West 20th Street). Popular with Dave Winfield, Patrick Ewing, and visiting stars like Doctor J.

Charley O's (Madison Square Garden, 33rd Street). Knicks and their friends stop by before or after the game.

AMATEUR SPORTS

Basketball (West 4th Street and Sixth Avenue). A three-month tournament starts in June; games are played every evening from 6 P.M. until dusk during the week and from 11:30 A.M. until dusk on weekends.

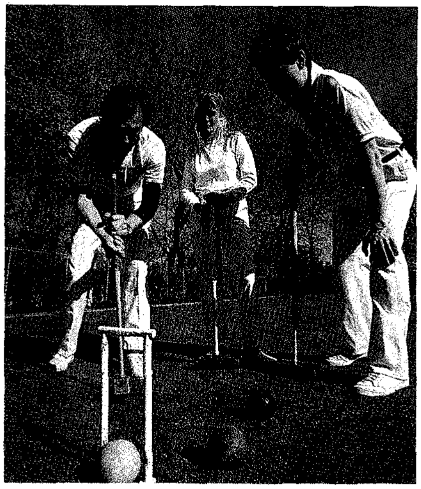
Softball (Central Park). The best place to watch games is Heckscher Field, south of Tavern on the Green. On these six impeccable diamonds, the stars and techies who make up the Broadway Show League battle it out Thursdays from noon to four.

Paddleball. The city finals will be held September 12 and 13 at Macombs Dam Park, across from Yankee Stadium.

Frisbee (Central Park). Thirty-five Frisbee tossers and their dogs will compete in the annual Ashley Whippet Catch and Fetch It Tournament on June 13 from 10 A.M. to 1 P.M. at "Frisbee Hill," near West 72nd Street, just above the Sheep Meadow.

Marathon. The New York Marathon will be run on November 1 this year, but for other running and walking, contact the New York Road Runners Club (860-4455).

Croquet and Lawn Bowling (Central Park). The greens at West 69th Street, just north of Tavern on the Green, are used almost every day in the spring and summer. On May 16, the Hall of Fame Celebrity Croquet Tournament will be held.


Croquet in Central Park.

Model Yacht Racing (Central Park). Every Saturday from April to November, three classes of radio-controlled model sailboats take to the Central Park Conservatory Water, near East 73rd Street.

Tennis (Central Park). The courts at 93rd Street are always busy, but the best players usually come out in the late afternoon.

Cricket (Van Cortlandt Park). Players from eighteen clubs in the New York Cricket League gather every weekend through September to play this pitch-and-bat game at the parade grounds at 242nd Street and Broadway. (Last stop on the No. 1 train.)

SPECIALTY LIBRARIES

The New York Society Library (53 East 79th Street). Specializes in fiction, biography, travel, and books about New York. Open to members at $80 a year.

Schomburg Center for Research in Black Culture (515 Lenox Avenue, at 135th Street). Black American literature and works from the Caribbean and Africa.

The Mercantile Library (17 East 47th Street). A good selection of new hardcover releases, nonfiction, and fiction best-sellers. Membership is $45 a year.

The Bettmann Archive (136 East 57th Street). American and European historical engravings and photographs.

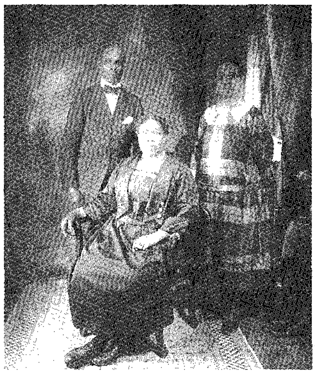
Frick Art Reference Library (10 East 71st Street). Specializes in the history of painting, drawing, and sculpture.

Zionist Archives and Library (515 Park Avenue, near 59th Street). For journalists and students interested in the Middle East and especially the history of Israel.

The Performing Arts Library at Lincoln Center (111 Amsterdam Avenue, near 65th Street). A collection of books, compositions, records, and videos relating to the performing arts.

The Berg Collection (third floor of the New York Public Library, 42nd Street). One of the great collections of authors' private letters. One must apply.

The New-York Historical Society (170 Central Park West, at 77th Street). The city's most extensive research library for local history.


Van Der Zee portrait: Schomburg Center.

SIDEWALK CAFÉS

Le Relais (712 Madison Avenue, near 63rd Street). Tanned, well-dressed patrons on the Euro side.

Hows Bayou (355 Greenwich Street). Large drinks at low prices and a great view of the sunset on a warm summer day.

Silverbird (505 Columbus Avenue, near 84th Street). Raspberry margaritas and blue-corn chips.

Le Relais.

Meridies (87 Seventh Avenue South, at Barrow Street). Ten outdoor tables, with a willow tree to the west and a locust tree to the east for shelter.

Da Silvano (260 Sixth Avenue, near Bleecker Street). Fifteen marble tables set outside the restaurant. An extensive Florentine menu.

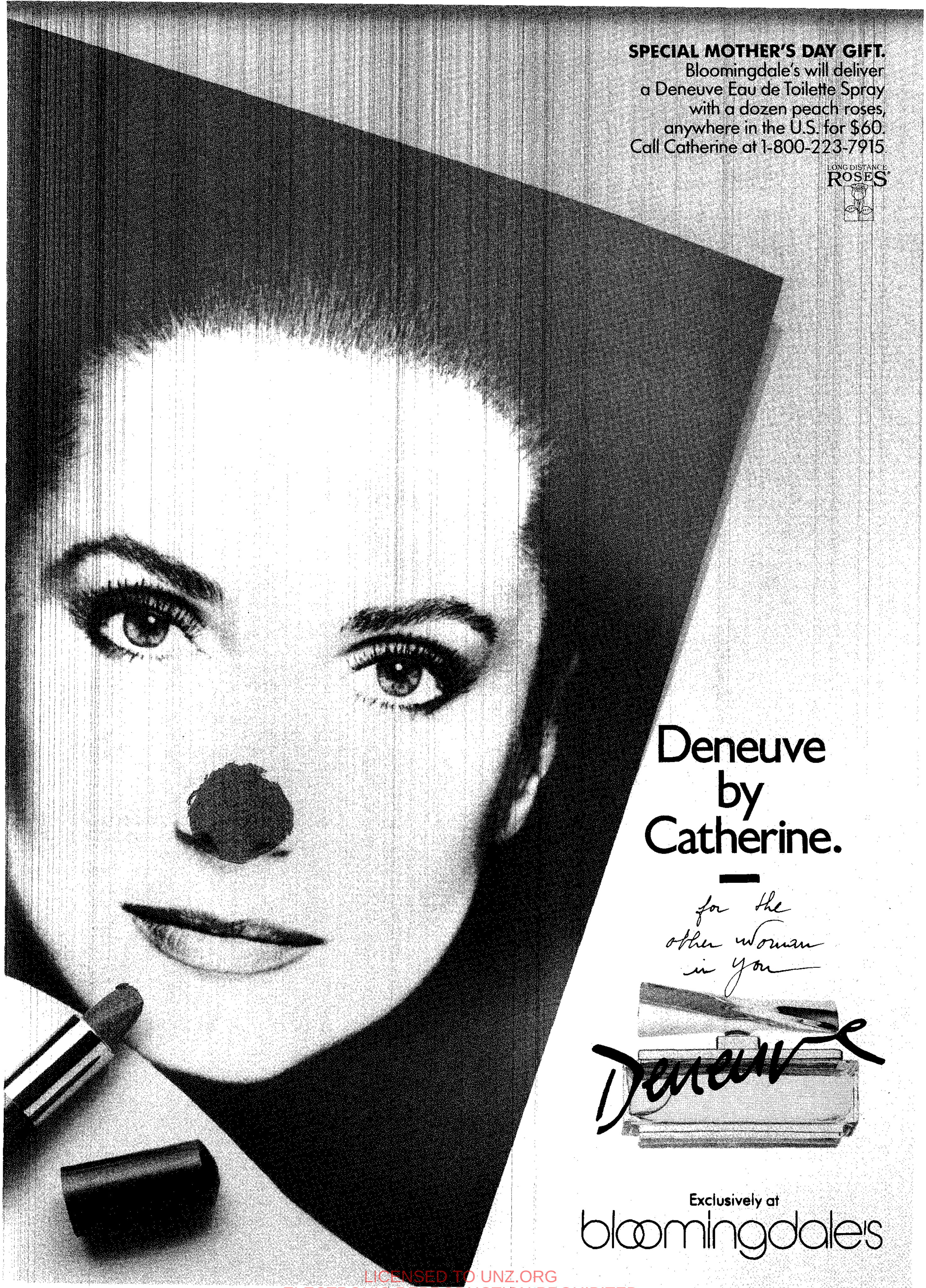
Caffè Biffi (251 East 84th Street). An Italian brasserie with a curved high-tech marble-and-glass exterior.

Cafe de la Paix (50 Central Park South). Touristy, but a fine view of the park.

Cafe Mortimer (155 East 75th Street). Fresh sandwiches on crustless white bread and a view of the carriage houses of 75th Street.

The Stanhope (995 Fifth Avenue, at 81st Street). After a trip to the museum, sit on a wicker chair under the green awning and sip a Kir royale before moving on to dinner.

Photographs: top and right, Erica Lansner/Photoreporters; bottom, James Van Der Zee



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PLACES IN THE HEART

(continued from page 35) see the unicor tapestries? I try to go once a year. And o course the Bronx Museum of the Arts.

—Romare Bearde

1. LOEW'S 84TH STREET SIXPLEX
2. Dance Theatre of Harlem
3. Century 21
4. Sheep Meadow in Central Park
5. Tower Records
6. Brooklyn Bridge
7. My daughter's funky earrings
8. Orchard Beach
9. Pileggi and Lupica
10. Alternate-side-of-the-street parking
11. Romare Bearden
12. NYU Law School
13. East Brooklyn Churches associatio and the Nehemiah housing plan
14. Mookie Wilson, last at-bat during th sixth game of the World Series
15. May and October

—Gordon Davi

I GO DOWN TO THE GRILL IN THE FOU Seasons. On either side of me, I see S Newhouse and Henry Kissinger. Or Philip Johnson and Helen Gurley Brown. Every day. This is New York. This is wher the people are who make things happen I really get a feeling for the way Nev York represents a power in the U.S. B comparison, Washington is a hick town The money, the media, real estate, publishing . . . it's all here. It's almost irrelevant to point to the potholes in th streets, or to complain about the bad ai So what if it's easier to park your car i Los Angeles, and if Cleveland has mor parks? You probably could have onc said the same things about Rome. Th point is, New York City is where thing get done. The Four Seasons links all th wielding powers together. It's a city o plugged-in connections.

—Michael Kord

HOTALING'S
BOSTON GLOBE

ONE VERY IMPORTANT PLACE IN NEW York is Hotaling's, on 42nd Street, between Sixth and Broadway. Here, at 7:3 on Sunday mornings, I am able to bu the complete Los Angeles *Times,* the Washington *Post,* and the Boston *Globe* By nine, when I go on the air, I have browsed through the culture sections

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Georgette Klinger and her daughter, Kathryn.

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—Jonathan Schwar

THE BATHROOMS OF THE HOT NIGH spots, where there is lots of coed sociali ing—Palladium, Mr. Chow, and Rad City, among others.

—Annie Flande

THERE'S NOT JUST ONE SPECIFIC PLACE love in the city. I mean, it's more a que tion of sometimes you're walking along street, and the light is coming betwee the buildings in a certain way, and the you are, minding your own business, ar then suddenly you see the light, hittin the big, torn-up old buildings, grim ar solid, each one with its own personalit and even though you hadn't been thin ing of anything a minute ago, all of a su den you see the light and it's like-*uuuhh*. And that's when, all of a sudde New York feels like it's your city, it's lik you own the city, and the people and th buildings and the light all become or object. And that's New York.

One time I was walking down Horat Street toward the river, I forget what tin of year it was, and the sun was lined u directly on the river at the end of th block, and it was as if the sun was ju balanced there, at the end of the bloc with the light just pouring down, like bowling ball of light there at the end the block. And New York, for a few se onds, took on the quality of being a fo eign place, like stumbling into some ar cient city on Mars. It is this kind moment that I'm always hoping to fin

I stopped to admire this, and just the a woman came over and told me wi great authority, as if she were respons ble, "It only happens for a few days, twi a year." She knew this because she ha lived on this block forever, and so it wa *her* block, and her sun, and probably h city. And probably she could say ju how the light was coming down the bloc at any time of the year.

In New York, the way the light hits th street on certain days is the equivalent what nature—the woods, the mountain the seasons, and so on—is for peop who live in the country. Nature is a di ferent thing altogether in the city, and i some ways it is a more intellectual pr cess than it is for people in the country—like minimalist art, which can sometim be more intense to look at than represe tational kind of stuff. Not all the tim though.

Another thing that always gets me that no matter how long you live in th city, you always see something new. Yo might think you know every single bloc but then you find something totally di

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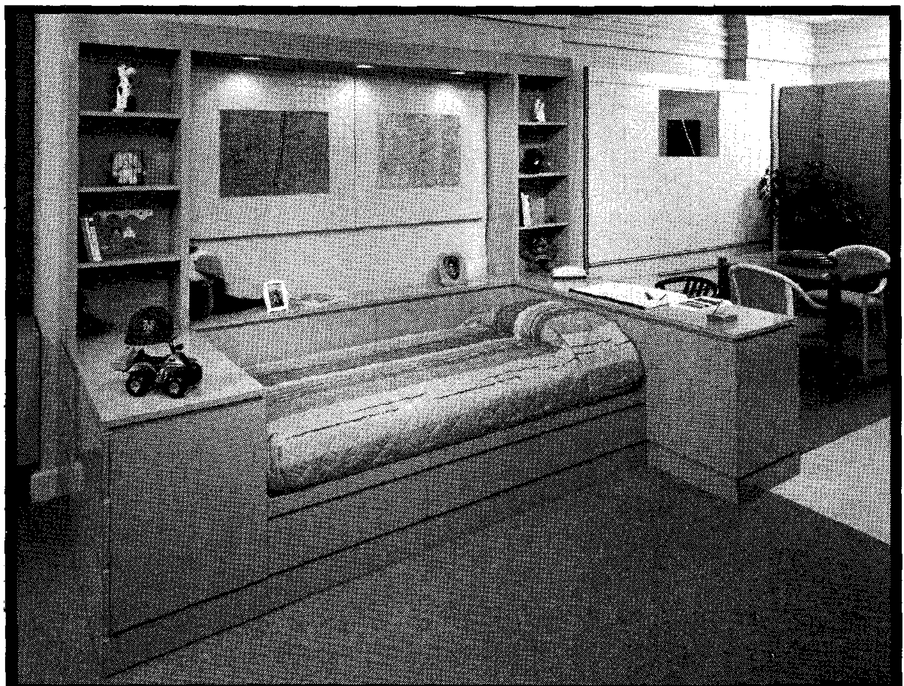

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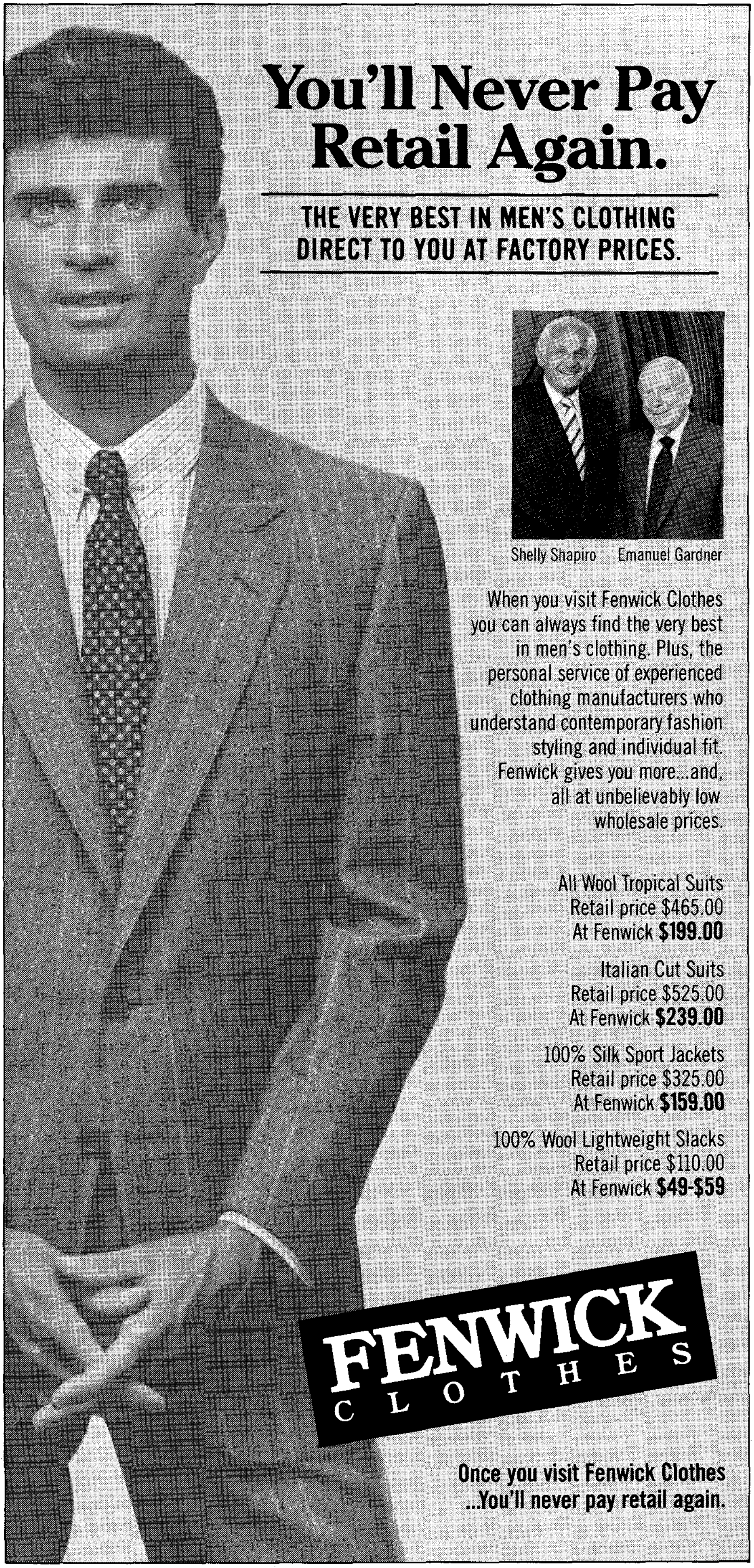

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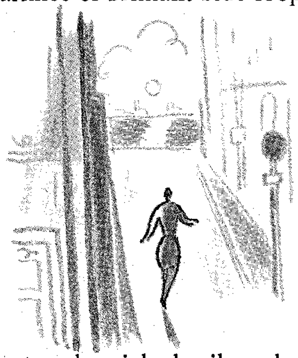
ferent—a shop, an interesting building,
whole new district. Just like a few da
ago, I had to go to a meeting, and it w
on 38th Street. I was certain I had be
on 38th Street a million times, but all o
sudden, between Fifth and Sixth Av
nues, there was a whole block full
shops that sold nothing but trimmin
and beads. In some shops, there were
kinds of trimmings—Persian tassel
pom-poms, various kinds of froufrou
Romanian lace collars, bellpulls that b
longed in Victorian parlors—and in ot
ers there were giant strands of pear
huge fake pearls three inches big, an
tiny sparklies of brilliant blue looped



endless strands, wicked veils and nettin
caught up with tiny diamonds. For a m
ment I was tempted to go in and acce
sorize myself, but I didn't want to be la
for the meeting.

And in other places in the city the
are stores selling sorcery-and-witchcra
equipment, and joke shops, and plac
that supply fake Polynesian thatche
roofs and drums for use in restaura
decoration. And junk stores, and a
tiques stores. And stores that sell nothin
but bones, or giant Chinese vases.

The best thing was when they used
have double-decker buses along Fif
Avenue a few years ago. Suddenly
whole upstairs world of stores was r
vealed to the passerby for the first tim
Now they don't have those, but I st
know of the mystery of the upstairs floo

I like the accidental glimpses into t
brownstone apartment, lined from flo
to ceiling with a hundred years of new
papers, and I like it that in one place yo
can get a Korean ginseng cocktail, and
you want, you can go a few blocks an
eat Mexican food, or Peruvian, or foo
prepared as they do in Tibet. Or by tot
accident in a moment of despair go in
the seediest coffee shop, which turns o
to make delicious Cuban coffee served
a counter, for 50 cents. And the onc
proud Chock Full O'Nuts, home of th
nutted cheese on raisin bread, with th
world's most interesting clientele.

To me, New York isn't a city about an
one particular place, it's about a my
tery—of light, and strange neighbo

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hoods, and accidentally bumping int someone you haven't seen in three year but just happened to be thinking abou The chances of this happening—crossin the corner just at the exact moment th other person comes along, and not minute earlier or later—must be truly remarkable, some strange act of nature.

Some days you go out and the entir city looks like it's in the middle of bein rebuilt. I like that—the changes. An also when things stay the same. Becaus it's always nice, how one minute you ca be on Mars and the next it's just crumm old New York, with someone almos knocking you down in rush hour an then telling you to get out of the way.

I like the street vendors, who someday sell umbrellas and other days scarves o watches or, on summer nights, sunglasses with blinking lights. And even thoug it's very sad, I like it when sometimes yo see a homeless person curled up an asleep in front of the most elegant stor along Fifth Avenue, in a little nest of ol rags and newspapers arranged in a pink marble entryway. That's a good thing, think, that if there have to be homeles people then they should have disregar for fancy real estate and just curl up an go to sleep, as if they owned the city which everyone in New York truly does

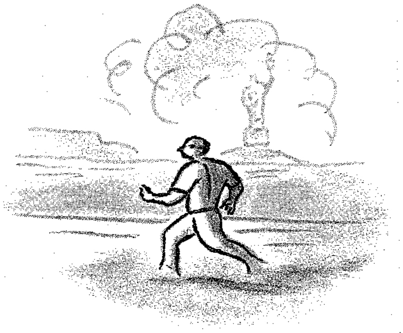
—Tama Janowit

ANY BATHROOM IN ANY APARTMEN building built before 1934.

—Gordon Lis

EARLY ON WEEKEND MORNINGS, I G into Central Park to walk my dog. If stand near Tavern on the Green, I see a types of people running, walking, jogging, crawling. . . . It's an oasis of life. know that the city is going to come aliv in an hour or so, and here, for a few quie moments, I get all aspects of New York a once.

—David Gart



I'M AT THE TYPEWRITER BY SEVEN EAC morning. Writing in New York City i like writing in Paris or Hythe: It's me an my imagination against the page. Th outside world doesn't seep in, not directly. But, after I finish writing, I ru

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PLACES IN THE HEART

... between eight and fifteen miles day. There is nothing quite like runnir in New York City. I usually start out ru ning down the West Side, along the rive through Battery Park, past the Statue Liberty, up the East River, through Ch natown, Little Italy. Some afternoons, it's sunny, I run over the Brooklyn Brid and around the Heights. New York Ci is so brilliantly *compressed.* Each neigl borhood is another point of view, anotl er kind of life, really. Ninety minutes running in New York is like 90 days travel telescoped, like in a film, or in memory. Gloucester is great for ru ning—perfect light, astounding s lences—but New York City (for runnin excites me more than any other plac really. I love my first run in New Yo after returning from out of town. It's joyous—almost reason in itself to lea town in the first place!

—Israel Horovi

LE CIRQUE, BECAUSE IT IS A DIRECT HE to the old Colony restaurant. The Color *was* New York when I first came America, in 1940. The two restauran are similar in feeling and taste; both con bine many aspects of the city. Also, Do tors Hospital, where all four of my chi dren were born.

—John Wei

WALKS AND WALKING. I HAVE A WAL for every mood and every hour. Walks f thinking, or cranking up, or calmir down, or romance. However, when a L Angeleno asks me why I prefer Ne York, what it is that *we* have that *they* c not have, I answer, "Ballet." I love th ballet. New York gives me the security knowing I can drop in and see a ballet almost any time ... on one of my walk

—Noel Beh

1. THE BRIO TRAIN DISPLAY AT F.A. Schwarz, where my two-year-old so can play for hours and where, if we l him, he would cheerfully live.
2. Elaine's, the only place in the worl where writers are treated like royalty.
3. A cab in crosstown traffic, where fo ward motion is equivalent to that of th earth's rotation.

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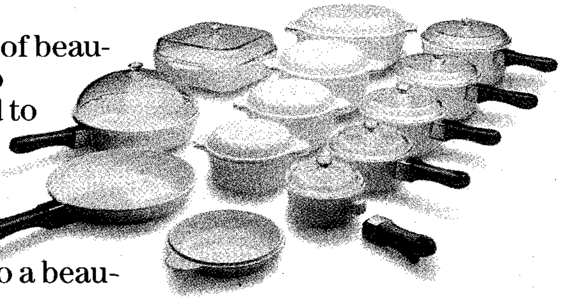

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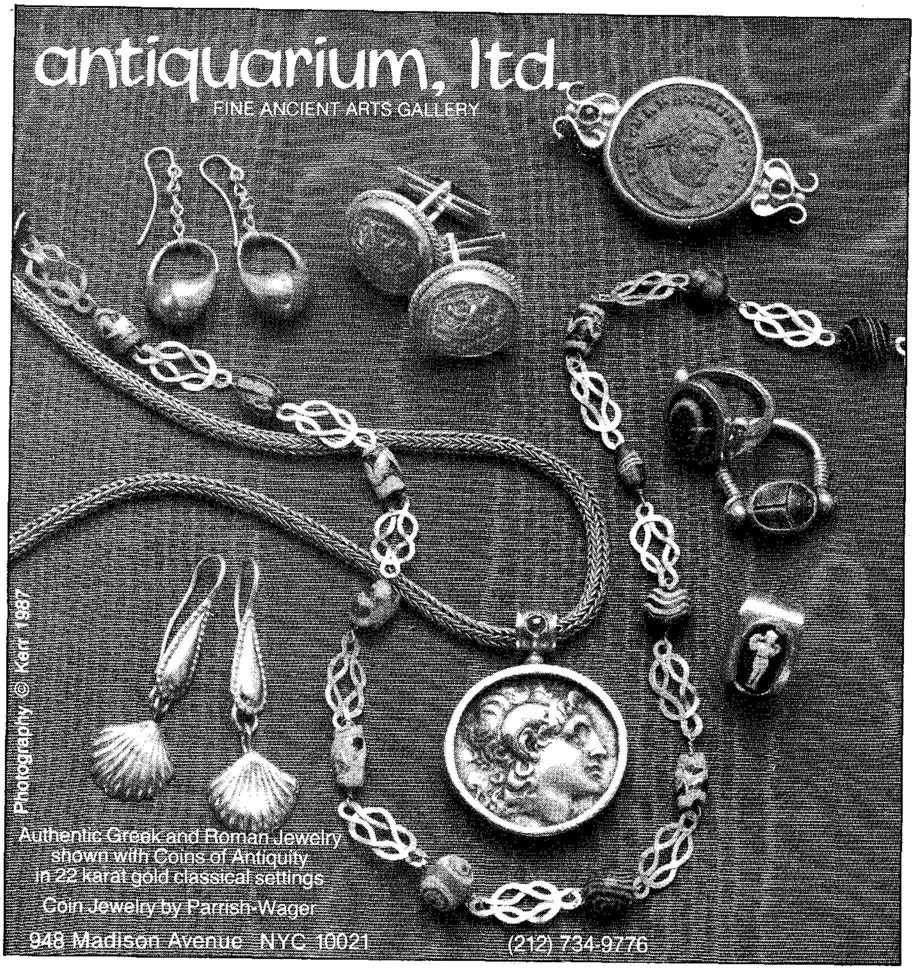

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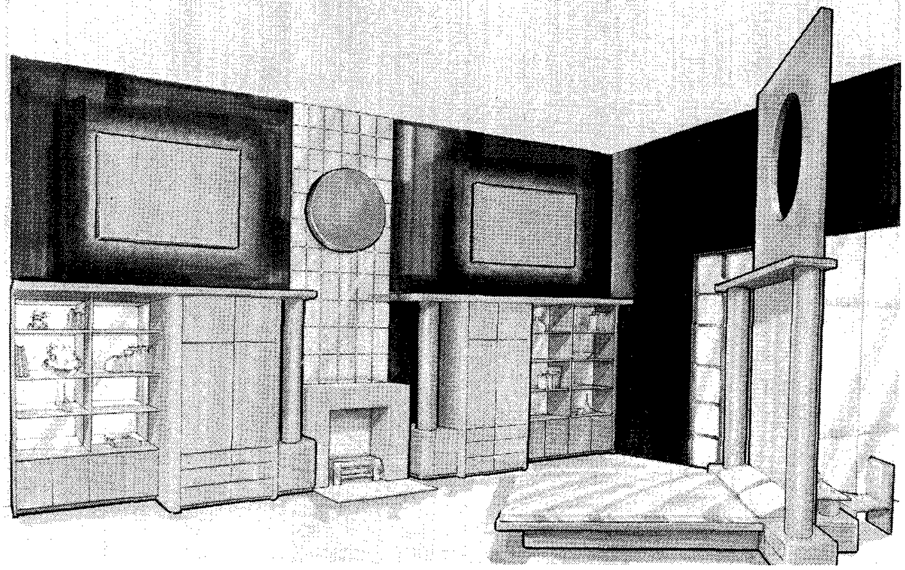

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4. On hold, when forced to listen to m
sic you would never choose yourself,
when the person who put you there w
the person who called you in the fi
place.
5. The view of Manhattan at night fr
above, on final approach to La Guard
which almost literally takes your bre
away and reminds you, in case you'd f
gotten, why you live there.

—Dan Greenbu

LOS ANGELES.

—Richard Pri

WHILE IT'S IMPOSSIBLE TO SYNTHESI
the New York experience with a few lin
about an activity, a neighborhood,
place, or a memory, I do think that Ce
tral Park on a sunny weekend com
close. Think about it: a pastoral pla
ground surrounded by towering remin
ers of its urban setting. Add to this n
the essence of New York, a richly vari
congregation of the pompous, the cocl
the young, old, black, white, brown, y
low, lover, fighter, the musical, the the
rical, poets, athletes, and tourists;
my money, Central Park is the best ticl
to this long-running show called N
York.

—Tom Brok

THE LITTLE CUL-DE-SACS OF NEW YORK
a little Spanish restaurant by the riv
Oddly enough, Elaine's is like those b
of the city that are hard to find, the plac
that reflect the way things used to be
think it is like one of the family resta
rants that could once be found all o
the Village. A lot of people come to N
York from other countries and other c
ies. It's hard to put down roots. The
cul-de-sacs are places to put down roo

—Elaine Kaufm

THE ONE THING THAT SETS THIS CI
apart from others is the sheer diversity
activity, be it restaurants, sports, th
aters, or whatever. Funny, but when I w
first traded, I said, "How am I ever goi
to live in New York?" But now it has b
come my home. If you get bored in th
city, you're in trouble.

—Keith Hernand

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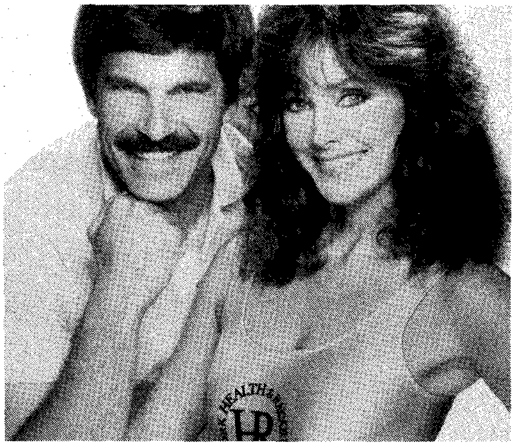

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Television/John Leonard

THE MAN WHO CRIES I AM

"...In the television adaptation of *Seize the Day,* Robin Williams' nervous comic energy corrodes instead of tickling..."

LOST INNOCENT: *Robin Williams as Tommy Wilhelm in* Seize the Day.

REREAD SAUL BELLOW'S SHORT NOVEL either before or after you watch **Seize the Day** on *Great Performances* (Friday, May 1; 9 to 10:30 P.M.; PBS). Pay particular attention to the last two pages of the book and the last two minutes of the television adaptation. A defeated Tommy Wilhelm finds himself at a funeral service for a stranger. Contemplating the dead body of a man he never knew, he cries. It's a sob out of *King Lear* or *Oedipus Rex,* except that Tommy isn't big enough to be a king.

How do you read it? Is it despair, or prescience, or a howling like a wolf from the city window? While you decide, you will likely stop asking whether Robin Williams is the right man to play the part of Tommy Wilhelm, because that's the wrong question. Robin Williams is as good as any actor could be, which is not quite good enough.

Tommy's cry, full of grief, is also comprehending. It seems to embrace, although just what, we don't yet know. This is an act of language. We tend to forget how much of Bellow's art is language, because he's always punching us out with ideas, even ideas he disdains.

Bellow's probably tired by now of hearing how intelligent he is, as if what we were really saying is that a little reckless stupidity is good for a novelist. He knows perfectly well that ideas are a noose for a novel; it must breathe through its prose. That's why he describes Tommy's cry without explaining it. That cry in the mouth and on the face of Robin Williams is loud and sloppy and blank. Literature has its advantages.

Seize the Day is *Death of a Salesman* with brains. Tommy's doctor father wants him to become a doctor, too, but Tommy feels he can't cut it. Instead, he hits the road, changes his name from Adler to Wilhelm, fails as a Hollywood actor, and ends up selling children's furniture. Things go moderately well for a while, until he leaves his wife and sons, loses his job, and returns to New York and the Hotel Gloriana on Broadway to look for work. He squanders the last of his money on a stock speculation he gets roped into by the loquacious and unspeakable Tamkin. Frantic, lonely, exhausted, bewildered, furious, and inarticulate, he wants only, as he says at one point, that God should "let me out of my thoughts." But God, like his father, can' stand failures.

With the Gloriana, full of coupon clippers and their sycophants, Bellow give us a culture whose only language is money. A Marxist couldn't have painted more disgusting picture. But Bellow, o course, is not about to blame any institution outside the family and Tommy himself for Tommy's desperation. Unlike Arthur Miller, he isn't in the business o liberal nostrums. This money culture ha its own weight and logic, and Tomm fails according to its terms.

Ugly stuff. Robin Williams is for th most part up to it. His nervous comic energy reverses itself; looking inward, i corrodes instead of tickling. He is al pain, no smirk, eating his cigarettes, popping his pills. It is a claustrophobic performance, as it should be. We are crowded by his helplessness and hopelessness And what, exactly, are his sins? Disappointing his father? Changing his name Going to Hollywood? Wanting love? No belonging? It is perhaps no wonder tha Williams can't manage a cry that reconciles us to the thought of death. The wonder may be that Bellow managed it.

Joseph Wiseman, as the father, is monster of greedy rectitude, a man s lacking in the ordinary emotions as t approach the sociopathic. And Jerr Stiller as the con man Tamkin astound Sure, he gets most of the good lines: Bellow loves these gangster-savants, thes philosophers of fraudulence, certain more than he cares for any of his bitch witch-women. Katherine Borowitz an Glenne Headly have supporting role Tony Roberts has a bit part, and so hav Jo Van Fleet and Eileen Heckart. Bello himself shows up, they tell us in the credits, although I missed him. Attention ha been paid to every detail of this meticulous production.

Except that we aren't liberated by th wolf howl.

IF THE WOMEN IN BELLOW ARE NOT TO B trusted, neither are the men in Elizabet Bowen. In **Death of the Heart** (*Masterpiece Theatre;* Sunday, May 3; 9 to 1 P.M.; PBS), the year is 1937; the place Regent's Park, upper-middle-class London the victim Portia Quayne, a sixteen-year old orphan come to live with he

Photograph by Donal Holway

half-brother, Thomas, who smolders a lot, and his wife, Anna, an ice sculpture of ennui. Eddie is the no-talent heartthrob on whom Portia will waste her love. The novelist St. Quentin always stays to dinner to betray somebody's trust or secrets. Bowen's best-known novel, *Death of the Heart* has been nicely translated into television by Derek Mahon, and the acting for Granada is first-rate.

In Elizabeth Bowen's fiction, those who are innocent—usually the children—will at least be disillusioned, if not corrupted. Most of the adults are pretty much guilty and spend most of their time not telling one another what's really on their not very interesting minds. But the innocents have their resources, too. Trying to decode the signals and the silences of the guilty, looking for clues as to how they might find affection, they become spies, wide-eyed in the corner of the parlor or at the top of the stairs. Their knowledge is a threat. Moreover, knowing what they know, the innocent modify their behavior in a vain attempt to win approval, and thus falsify themselves. They manipulate even as they are manipulated.

Thus poor Portia, in self-defense, keeps a diary, to which she confides her observations of Anna, who reads the diary, recognizes herself, is both appalled and fascinated by what Portia has noticed, and tells St. Quentin about it. Whereupon St. Quentin tells Portia that Anna has read her diary, which—on top of having been dumped by feckless Eddie—traumatizes Portia, who leaves home for sanctuary with a Major Brutt and must be fetched back by the housekeeper Matchett.

As Portia, Jojo Cole is affecting and almost creepy in her neediness, not a beauty, but presentable and clearly having second thoughts about becoming a woman after all. Patricia Hodge is just about perfect as Anna, so practiced in dissembling that she seems to have forgotten her own secrets, too bored to try to remember. The hapless Major Brutt is well played by the veteran Robert Hardy; and housekeeper Matchett is superbly played, as usual, by Wendy Hiller. Jonathan Hyde as St. Quentin is appropriately eunuchoid.

Still and all, this is an enormous amount of fuss to make over a diary and an unrequited adolescent love affair. And two hours is a long time to spend learning to hate these people, only to be told in the last fifteen minutes that they have known all along that they are contemptible. Their sexual detours and the attendant repressions are an old British story by now, aren't they, even for *Masterpiece Theatre*? Another embroidery of them seems useful only to make us feel better about ourselves. Or maybe we like to be told that there still are innocents in the world for us to corrupt. ■

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Books/Rhoda Koenig

BETTER DEAD THAN DEB

“. . .*Debutante* appeals to our tinsel-hunger and our Puritan co sciences. Updike’s *Trust Me* skims the decades like a swallow. . .

Debutante: The Story of Brenda Frazier, *by Gioia Diliberto. Alfred A. Knopf; 352 pages; $19.95.*

HARD ON THE HIGH HEELS OF BASIA Johnson and Gloria Vanderbilt comes Brenda Frazier, yet another of the crazy rich dames who have become such a profitable sideline for Knopf. Unless you count rich people’s self-justification, that they’re putting money in circulation and providing employment (for all those jewelers and pedicurists), hers was easily the life that was lowest in utility.

A glamour girl who peaked early, Brenda was the debutante of the year in 1938—a claim to fame that may seem a slim reason for a biography. But she was blessed with qualifications for admission to the classy-trash list: nutty relatives, an affair with Howard Hughes, and a long decline into the favorite *Vanity Fair* diseases, drug addiction and anorexia (of the latter, she said, “I invented it”).

Brenda Diana Duff Frazier inherited her looks, if not her luck, from her dashing grandmother, a busy beau-collector with a complaisant husband; she picked up such love tokens as a mansion in Nassau for her “mental intimacy” with a railway tycoon. Brenda’s mother, however, was a large, lumpy girl (“she had her mother’s vulgarity but none of her flair”) who was fortunate to marry a millionaire, albeit a permanently sozzled one. Frank Frazier went on a bender when his daughter was born, in 1921, and didn’t come home for months. After several years of neglect and abuse, Mrs. Frazier divorced him and married her lover, but the battle over Brenda—during which she, like Gloria Vanderbilt, was manipulated into lying to the judge—raged for seven years more. At the end of it the court dryly concluded, “Neither parent appears to have been in the past, nor appears to be now, any paragon of virtue in parenthood,” and awarded joint custody (in the event, Frazier died a few months later). Amid the numerous charges was one, by a Pullman porter, that Mrs. Frazier had been immoral on a sleeping car. In the most interesting scrap of social history in this hullabaloo, her lawyer refuted it thus: “The racial characteristic of the negro for mendacity is so well known.”

PAST PERFECT: *Brenda Frazier the year of her debut, 1938.*

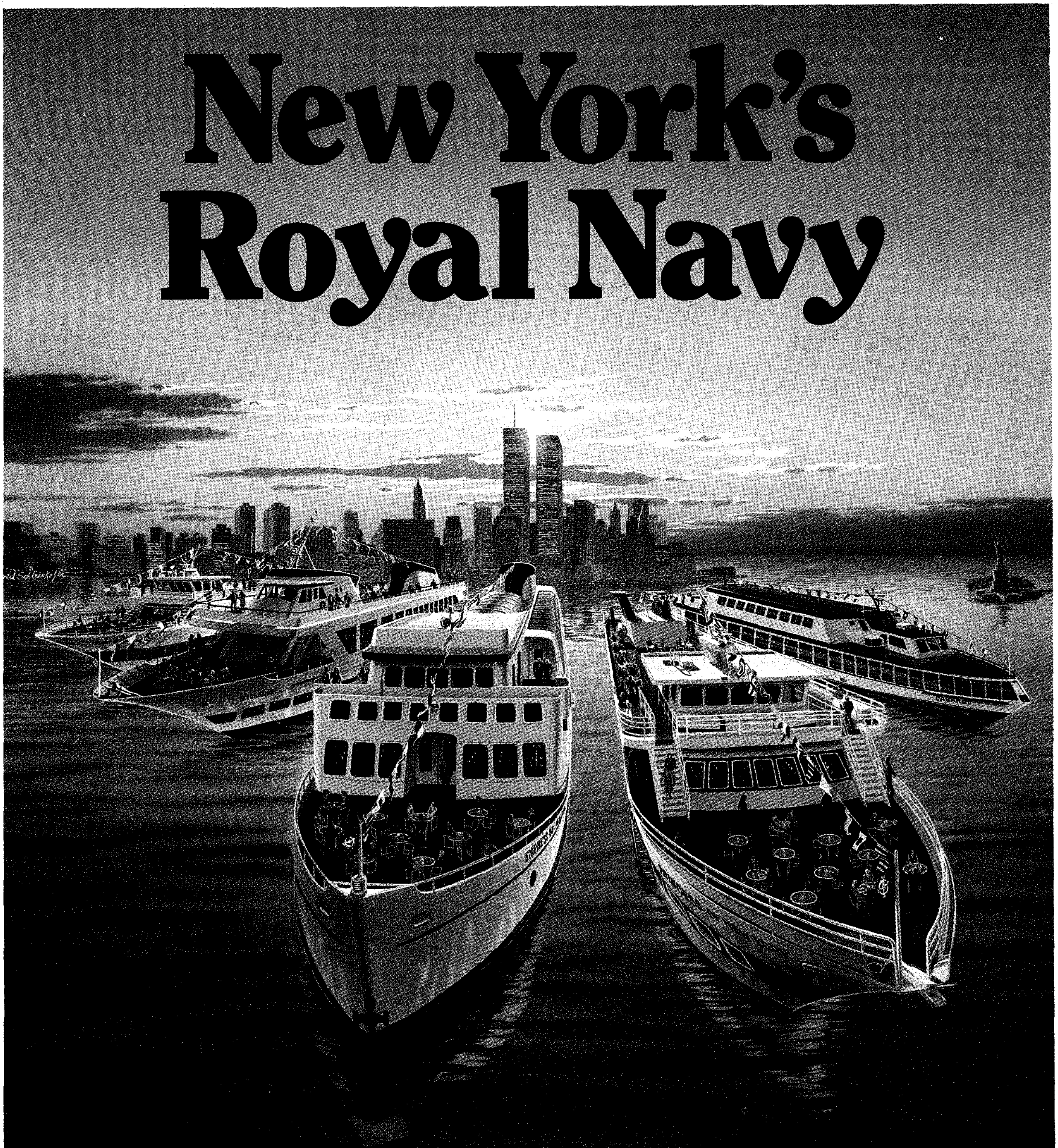
The teenage Brenda, spoiled and ignored (her mother would drop off the gift of a mink on her way out the door to a party), was sent to Connecticut and Munich to be “finished.” Hitler did not impress her (“He had bad breath”), but her own publicity did. An era besotted with glamour lighted on Brenda, with her pearly skin, dark-red mouth, and dark, dark hair, as its super-deb. American newspapers published 5,000 stories about her in one six-month period, following her to the Stork Club and the shoe store and the beauty parlor. At her 1938 coming-out party, 1,400 socialites carried on until 6:30 A.M., swilling champagne, dancing the rumba, and riding crazy-cars around the Ritz ballroom. The next morning, the San Francisco *Chronicle* heaved a great postcoital sigh: BRENDA IS FINALLY OUT, NOW WE CAN ALL RELAX

For Brenda, though, the post-deb years were not a relaxation but a l down. A marriage to football star Shi wreck Kelly didn’t take, nor a seco one, to a pilot. Much of the latter half her life—she died at 60, in 1982—w spent in bed, leafing through her scra books. Diana Vreeland (*that* sour again) recalls that Brenda wou make an appointment, the have her secretary call with excuse: “Miss Frazier has fou that her Fabergé picture fram aren’t quite clean. She’s goi to stay home to polish them The perpetual party girl, Bren took up with characters who forte was breaking up the part by waving guns or swingi fists. Her small daughter w present when one of these cav liers tried to throw her out of window. “At the time it didn really bother me, because th kind of thing was an everyd occurrence.” All the whil Brenda would drink her lunc supplementing this diet with, a dismayed friend put it, “pil to go to sleep and pills to wa up, pills for digestion and pil to go to the bathroom, and pil to be happy and pills to be sa and pills to be.”

She tried to kill herself—or least made a show of doing so—more than 30 times, and h wrists were crisscrossed with r zor scars. Brenda did ent analysis, but, as author Gio Diliberto says, the goals it had to offer—growth and maturity—hardly had the a lure of being the toast of the Stor Stricken with bone cancer, she still wo ried that she was getting fat: “If sh couldn’t get her thumb and index fing around her upper arm, she’d get ups . . . and she’d angrily yank the feedin tube out of her nose.”

If Brenda’s tale is a pitiable one, ou pity turns to something else when w watch her manipulating and brushing o her own daughter, as her mother ha (and as Brenda’s grandmother apparen ly had—do all these bucks never sto anywhere?). Diliberto has told it skillfu

Photograph: U.P.I./Bettman



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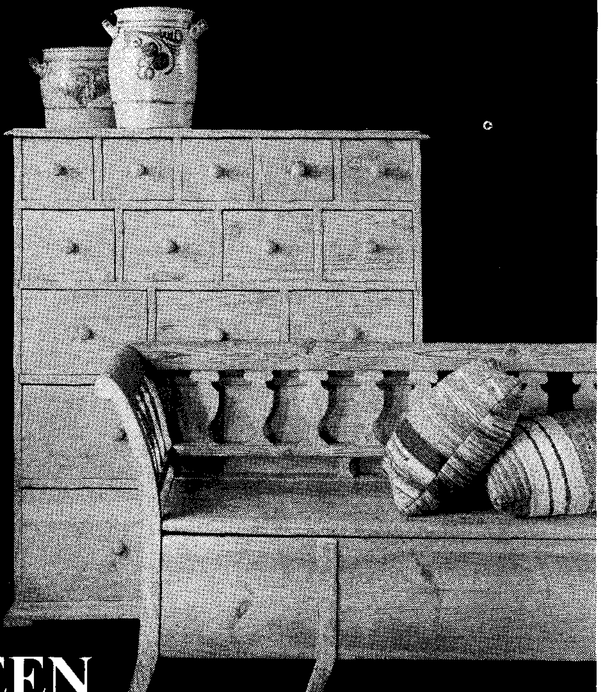

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ly, deadpan, neither crowing over Bre
da's paper triumph nor hooting over h
disgrace, and sometimes allowing herse
the kind of sardonic observation inesca
able for chroniclers of the rich an
cracked: "On top of the bed were clou
of lacy pillows and flowered cotto
sheets, which Brenda always covere
with plastic before eating dinner or sli
ting her wrists." We may smirk at Bren
for being in thrall to her image of you
and beauty, but why else are we readin
her book (and don't tell me you won't
Her story appeals to our tinsel-hung
and our Puritan consciences—one nig
of stardom and 40 years of morning afte

Trust Me, *by John Updike. Alfred*
Knopf; 302 pages; $17.95.

THE STORIES IN JOHN UPDIKE'S NEW CO
lection are about promises kept or br
ken—mainly broken, since that is mo
real and resonant. They include the b
trayal of the body by time, the schism
between parents and children, and,
one expects from Updike, the abando
ment of the vow to love, cherish, an
honor. Adultery among the suburba
middle-aged is the subject of most of th
book, evocative of twilight and autum
and prominent New England ghosts.

If Updike's themes recall Cheever, h
cadences summon Melville. An old ma
waits for a check, indignant: "Now th
the postmen of an increasingly lazy an
insolent government were no longer pe
mitted to walk up to a doorway mo
than a specified distance from the sid
walk, his mail came to him in a tin bo
down by his white picket fence, and th
casual and hazardous housing someho
made additional light of the old pomp
finance." Cocooned in warm and butte
soft prose like this, we scarcely notic
that the story's only action is the non-a
rival of the check and the old man's lo
of his wallet. Updike captures the od
moments of elevation in the midst of co
fusion and sorrow, the detachment at th
heart's core ("He looked at his wife wit
his fishy, starry, stunned eyes and I sa
that he loathed the brightness that
loved. Much as I disliked him, m
thought was that he must have reasons"

A few of these stories seem more lik
little snapshots than pictures of dept
and dimension, and "Unstuck," a piec
of self-parody in which an attempt to g
a snowbound car moving is compare
to trying to get a woman to reach o
gasm, left me at the locker-room doo
But who else can skim the decades like
swallow, epitomizing deftly their politic
and pop music and fashions in sex? O
write that the dawn following a snowfal
has "a stark brilliance, like that of an o
fended angel"? If there is someone, tel
me quick. One John Updike book ever
year or two isn't nearly enough. ■

Cocaine lies.

After nearly a decade of ing America's glamour drug, searchers are starting to unver the truth about cocaine. It's emerging as a very ngerous substance.

No one thinks the things scribed here will ever happen them. But you can never be rtain. Whenever and however u use cocaine, you're playing ssian roulette.

You can't get addicted to cocaine.

Cocaine was once thought be non-addictive, because sers don't have the severe *ysical* withdrawal symptoms heroin—delirium, muscle-amps, and convulsions.

However, cocaine is intensely ddicting *psychologically.*

In animal studies, monkeys ith unlimited access to caine self-administer until ey die. One monkey pressed bar 12,800 times to obtain a ngle dose of cocaine. Rhesus onkeys won't smoke tobacco or arijuana, but 100% will smoke ocaine, preferring it to sex and food—even when starving.

Like monkey, like man.

If you take cocaine, you run 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

C'mon, just once can't hurt you.

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop. That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

Sex with coke is amazing.

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

It'll make you feel great.

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

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DAISY AND MILLER

"...The dialogue is savory and spirited, and although not a moment of *Miss Daisy* is momentous, not a minute of its 80 is boring..."

THERE IS A KIND OF PLAY AS REDOLENT of the good old days as 5-cent beer and about as likely to make a comeback. What a sweet surprise, then, to find **Driving Miss Daisy,** a two-and-a-half-character play by Alfred Uhry (author and lyricist of *The Robber Bridegroom,* which I missed), at the tiny upstairs theater of Playwrights Horizons; it is full of an old-style unpretentiousness, coziness, and—despite genuine emotions—quietude. It concerns Miss Daisy Werthan, a crotchety, parsimonious, monumentally stubborn 72-year-old Atlanta widow, who, while insisting she can still drive, has to bow to the combined wills of her son, Boolie, and all the insurance companies in the land and accept a black chauffeur, Hoke, whom Boolie has hired for her.

Hoke is delighted that the Werthans are Jews, whom, in the past, he has found much easier to work for than Baptists. But he has never met the like of Miss Daisy for taciturn intractability, almost whimsical orneriness. He himself is a proud and determined man, respectful but never servile, possessed of amusingly ingenious ways to drive an iceberg as well as a car. The play covers, in bright but unflashy episodes, 25 years in these two lives, with Boolie providing an intermittent, droll or exasperated, obbligato to a duet that progresses from discord to close harmony in small, credible steps.

It is to Uhry's credit that there is no cheating. Miss Daisy, in her prosperity, never forgets her hard, impecunious childhood and struggling schoolteacher days; though she is not exactly a champion at the other virtues (except perhaps at propriety), in the generosity sweepstakes she was left at the starting gate. Her always-offstage maid, Idella, has come to terms with this; Boolie, who pays Hoke out of his pocket ("highway robbery," Daisy calls his modest salary), plays along with it; it is Hoke who, slowly, good-humoredly, dismantles Daisy's suspiciousness and isolation, even if he can never quite get her ungivingness to give.

Still, Daisy teaches Hoke to read and write even as he teaches her about human rights and wrongs, and a prickly (on her part) and wary (on his) affection develops between them, the limits of which she will not overstep even after she, well into her nineties and after many changes in cars and conditions, declares him her best friend. Even more than a delicate miniaturist's talent, the playwright exhibits tact: He milks neither the sentiment nor the humor of the situation, and also resists, without avoiding the issues of racism and anti-Semitism, giving us a social tract. Neither the bombing of the synagogue to which Hoke has been regularly driving her nor the testimonial dinner for Martin Luther King Jr. that, despite her son's cautious abstention, she insists on attending can induce Miss Daisy to accept Hoke as her equal in every way.

The dialogue is savory and spirited, and although not a moment of *Driving Miss Daisy* becomes momentous, not a minute of its 80 is boring. Even the predictable, in Uhry's hands, manages to be idiosyncratic enough to be palatable, and connoisseurs of filigree pleasures should feel snugly ensconced here. Those pleasures are vastly enhanced by a tastefully trimmed-down production, smartly and unfussily directed by Ron Lagomarsin and designed with elegant economy b Thomas Lynch (scenery), Michael Kras (costumes), and Ken Tabachnick (lights But the evening's jewel is the acting Dana Ivey, in splendid command of th accent, gives a performance exemplaril clean of outline yet rich in detail. I ar not wholly sure that (without a chanc for elaborate makeup) she really reache 97 in the end, a feat even more rare o the stage than in life. And Ray Gill infuses the almost incidental role of Booli with uncommon restraint and suggestiveness.

Primus inter pares, however, is Morgan Freeman. A specialist in tough, violent often malign parts, he plays Hoke with an easygoing steadfastness both ironi and overwhelmingly humane. His pliability is strength in action, his sarcasti muttering cauterizes as much as it cuts his wry warmth is as devoid of self-abnegation as of self-righteousness, and hi overarching shrewdness is always clearly at the service of decency and good sense I cannot think of another actor who could get such emotional variety from mere "Yes'm"s, or whose last-ditch self-assertion could be more quietly commanding. A magnificent performance.

THE PASSENGER: *Dana Ivey and Morgan Freeman in Uhry's play.*

Photograph by Bob Marshak

SUPERB, TOO—WELL BEYOND what the play and part would seem to allow—is Richard Kiley's performance in Arthur Miller's first success **All My Sons** (1947), as produced by New Haven's Long Wharf Theatre and brough in by its artistic director, Arvin Brown, who also staged it. The piece—a sort of dry run for *Salesman* and severa other father-son confrontation plays favored by Arthur Miller—has the makings o solidly constructed melodrama but for four central improbabilities. Gerald Weales has commented on its didacticism and "disturbing patness," but I find even harder to swallow that the Air Force in World War II would have suffered 21 fighter planes to go down without its noticing

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“. . .Kiley underplays with such wisdom and skill that even in thi
overwrought *All My Sons,* he preserves his credibility. . .”

faulty cylinder heads; that Joe Keller, who manufactured them, would permit his partner, Deever, to take the rap; that neither Deever's family nor the court, which soon reversed Keller's sentence, would pay any heed to Deever's claims to innocence. Nor do I accept a letter that Ann—Deever's daughter and the fiancée of Larry, the Keller son missing in action—has kept secret for three years. The author of *East Lynne* might have blushed, if not blanched, at this.

Ann is likely to become engaged to Chris, the Kellers' surviving son, and has come 700 miles from New York back to the unnamed town where the scene is laid and where everyone but Kate, Joe's staunch wife and Chris and Larry's fanatically doting mother, has accepted Larry's unconfirmed demise. It is Chris and Ann's very normal, and Kate's rather twisted, love—along with a belated visit from George Deever, now a lawyer, to his jailed father—that sets in motion Joe's downfall. But Miller, being a social dramatist, asks for a great deal of sympathy for Joe. A simple, uneducated, but basically loving man, he has allowed the capitalist system to fool him (unlike, as it turns out, the right-minded Chris) into believing that, in business and for the sake of one's family's well-being, anything goes—even 120 faulty cylinder heads and an unjustly jailed partner.

Ponderously, Miller insists on Joe's benightedness—of a sort that would be hard to find 7,000, never mind 700, miles from New York. But Richard Kiley underplays him with such wisdom and skill—not stinting, however, on the dramatic climaxes—that even in this overwrought production, for which I award Arvin Brown four trowels, the actor preserves his dignity and, still more amazingly, his credibility. If you ask me, Kiley has reached the unreachable star.

As Kate Keller, Joyce Ebert (Mrs. Brown) does the opposite: She pulls out every stop and then some, even in her relatively low-key scenes; seems, in her big ones, to be playing to a gallery suspended from the World Trade Center; and freezes, in the end, into a statue of quivering nobility. Her tremolos alone could give the massage-parlor business a new lease on life. As Chris, Jamey Sheridan, despite mildly thuggish looks, sta
out compellingly, but gets steadily wor
to appear in the end with a tragic expr
sion that would do very nicely in come
as Ann, Jayne Atkinson starts out dow
right irritatingly, but improves impr
sively in her fine closing moments. In
uneven supporting cast, in which onl
child actor falls flat and some of the m
calculations might be blamed on dir
tion, Stephen Root, as an astrolog
neighbor, stands out. Bill Walker's c
tumes and Ronald Wallace's lighting
what they are supposed to and no mo
but Hugh Landwehr's treelined bac
yard cannot be called a poplar succes

SOMETHING NAMED **Funny Feet**, WHI
is apparently an attempt at the sort
stuff the Trockadero Ballet used to do
funnily—ballet parody—drove me o
into the night after only three numbe
So this is not a review, only a report fro
a hardened veteran of three decades
reviewing who—among losing his min
gritting his teeth down to the gums, a
forsaking a sinking ship—chose wh
struck him as the least of evils. ■

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AYDN EEKERS

. . .One of music's great painters of nature, Haydn depicts an inte-
or world in slow motion in *The Seven Last Words of Christ. . .*"

FINDERS KEEPERS: *The Juilliard Quartet with soloists Paul, Jones, DeGaetani, and Valente.*

GH DAYS AND HOLIDAYS CALL FOR SPE-
al music, and the **Juilliard String Quar-**
t played a very special concert in Car-
gie Hall on Good Friday: Haydn's *The*
ven Last Words of Christ.

Seldom heard nowadays, this unusual
quence of seven movements—all
arked "adagio," "largo," "lento," or
rave"—quickly became one of the
mposer's most famous works when
w, 200 years ago. Back then, apparent-
everyone in Europe wanted to hear the
ece, so Haydn took the score, originally
itten for orchestra, and prepared sev-
al alternate versions: one for four vocal
loists with orchestra, another for string
artet, and a third for piano solo. It evi-
ntly never occurred to him to make an
rangement for singers and string quar-
t, but the Juilliard has rectified that
nission by devising its own edition with
e assistance of Warren Jones—who
so stepped in at the last moment to sing
e tenor part.

However played, *The Seven Last*
ords is a very beautiful work that has
obably never sounded more effective
an when first performed in its original
chestral guise. That event, on Good
iday, 1787, took place beneath the ca-
edral of Cadiz, in a huge cavern that
ad been converted into a subterranean
atory. In such an atmospheric setting, one imagines, the seven slow movements, interspersed with appropriate liturgical commentary, must have created the precise musical effect Haydn had in mind: "Every word, " he wrote, "is expressed by purely instrumental means in such a way as to make the most profound impression on even an inexperienced listener's soul."

He succeeded, but connoisseurs as well as inexperienced listeners will have to be extra attentive in order to hear just how well he did the job. Haydn loved a challenge. Already one of music's great painters of nature and the outdoors, he here set out to depict an interior world in slow motion, patiently examining the emotional significance of Christ's comments in seven richly patterned, tightly woven, and subtly punctuated musical abstracts. Having heard *The Seven Last Words* in all its various forms, I vote for the purely orchestral edition, which must come closest to Haydn's intentions. The arrangements for piano or string quartet are too plain and aurally fatiguing, and the oratorio version, by adding sung words that mostly double the instrumental parts, robs the piece of its rarefied mystery.

That said, it would seem that the Juilliard's quartet-plus-voices combination might have produced the least desirable of all possible worlds, but I enjoyed the performance anyway. First of all, there was Haydn's score, astonishing in itself, no matter how served up. Then, too, there was the Juilliard's judiciously paced, luminously textured, eloquently phrased interpretation, although the addition of a prelude and interlude, more introspective music borrowed from two of the composer's string quartets, seemed like unnecessary padding. So, for that matter, did the presence of a vocal quartet. But at least Benita Valente, Jan DeGaetani, Warren Jones, and Thomas Paul participated discreetly in a musical experiment that, even if it did not quite come off, was well worth trying.

THE NEW YORK PHILHARMONIC OFFERED more predictable Good Friday fare: Mahler's "Resurrection" Symphony conducted by **Leonard Bernstein.** Predictable, but still welcome—the performance was sensational. More than any other Mahler symphony, the "Resurrection" seems closest to Bernstein, and it is doubtful that he will ever stop exploring its complexities or searching for new ways to test its expressive potential. Right now, he has surely gone as far as possible in drawing out tempos, italicizing dramatic contrasts, creating maximum linear tension, and savoring every sensuous nuance of the instrumentation. Further refinements may be possible, but we are getting dangerously close to mannerism. In fact, Bernstein may already have gone over the top for some Mahlerians.

Not, however, for this one. Bernstein risked everything and he won every time, partly, I think, because the Philharmonic players are obviously willing to walk through the fire with him. Never have I heard these musicians play with such collective virtuosity or ferocious determination to uncover every musical secret hidden beneath the notes. No orchestra, not even the Vienna Philharmonic, gives Bernstein this much. The Westminster Choir, trained by Joseph Flummerfelt, produced a glorious choral peroration at the symphony's finale, and the two soloists, Barbara Hendricks and Christa Ludwig, sang angelically. To judge from the network of microphones hovering over the orchestra, this moving occasion was fortunately recorded as part of Bern-

otograph by Robin Holland.

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stein's ongoing Mahler cycle fc Deutsche Grammophon.

Ludwig, by the way, prefaced her Ma ler Second appearances with a recital Avery Fisher Hall. As a longtime adm er, I was heartened to see Ludwig loo ing so radiant, sounding so refreshe and singing German lieder as few can. 63, she comes from a rapidly vanishi generation of great singers who have su tained their voices over the years a never stopped enriching their art. S derström, Sutherland, Rysanek, Crespi Vickers, Vishnevskaya, Scotto, and Kra also belong to that extraordinary grou and New York was lucky enough to he them all this season—many, perhaps, f the last time.

ACCORDING TO ALL THE TALES OI hears about **Isaac Stern,** New York's pr eminent musical godfather likes nothi better than to spend a relaxed evening home, playing chamber music with a s lect group of his famous protégés. Som times Stern even allows an audience 3,000 to eavesdrop by transferring that a ter-dinner event to the stage of Carneg Hall, where the president of the Carneg Hall Corporation must, by now, feel comfortable and proprietary as in h own living room.

Just such a cordial atmosphere perva ed the most recent all-star gathering what some call—affectionately, I think- the Stern Gang. Two string sextets b Brahms filled the program, and the pa ticipants were choice. Yo-Yo Ma playe first cello, and Cho-Liang Lin second vi lin—two superb young instrumentalis who are already pursuing major sol careers; Jaime Laredo temporarily pu aside his violin for the viola; the Guarne Quartet's Michael Tree tended to th second viola part; and second cellist wa Matt Haimovitz, at sixteen Stern's youn est discovery and, we are assured, a la of great expectations. And, of cours presiding over all this talent, setting th tone as first violinist, was the genial patr arch himself.

The musical results were mixed, a they tend to be in most living rooms. I the Op. 18 Sextet, I missed the sweep an passion of young Brahms at his fierie and most extravagant. This tidy performance sounded mostly dull and top heavy—any score by Brahms, early c late, is in danger of collapse without strong anchor in the bass. Harmonicall more complex and exposed, the secon sextet made a rather scattered impression and suffered from severe intonatio problems, most of them directly traceable to the first violin. It's always a pleasure to see Stern nurturing worthy youn talent, and all-star chamber ensemble are not to be discouraged. But this wa one concert that would perhaps hav been better conducted in private. ■

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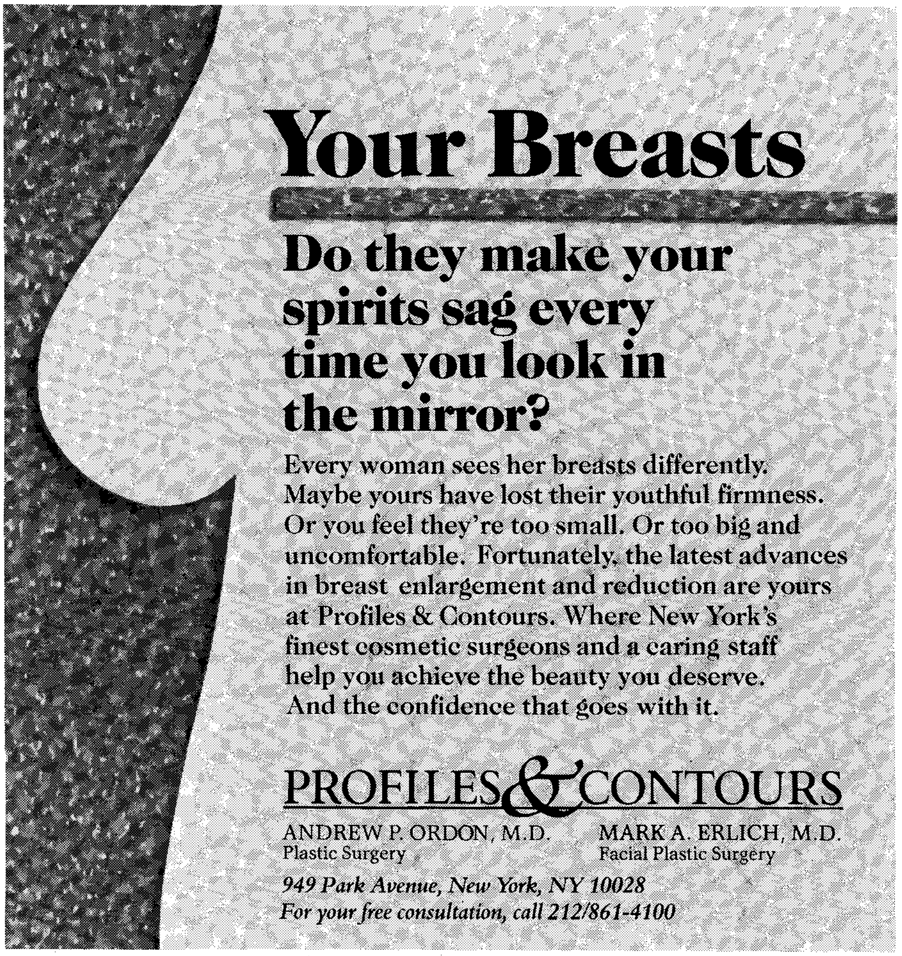

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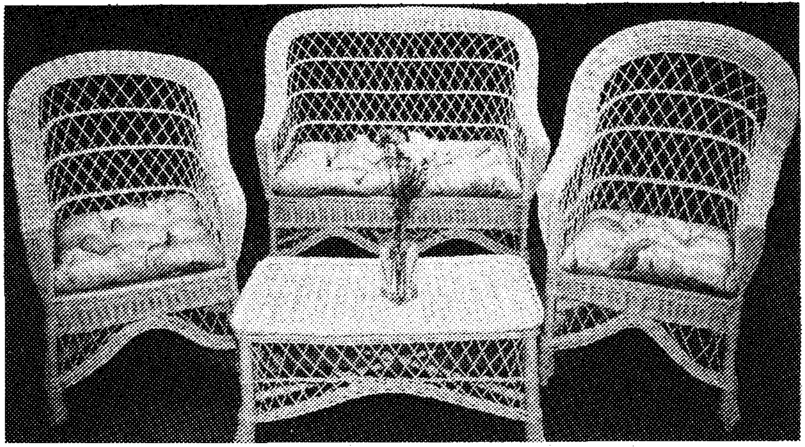

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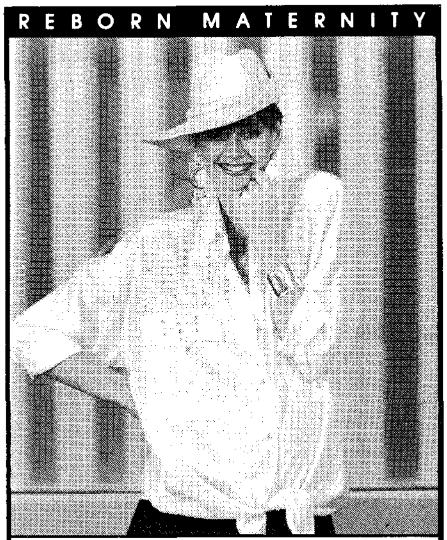

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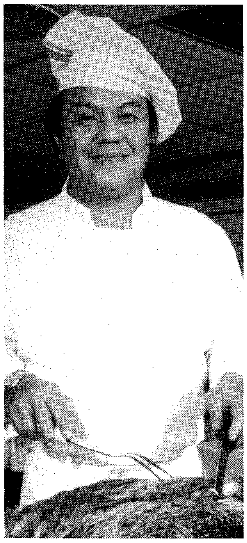

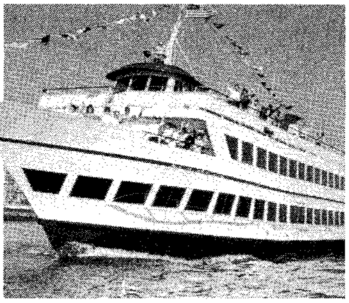

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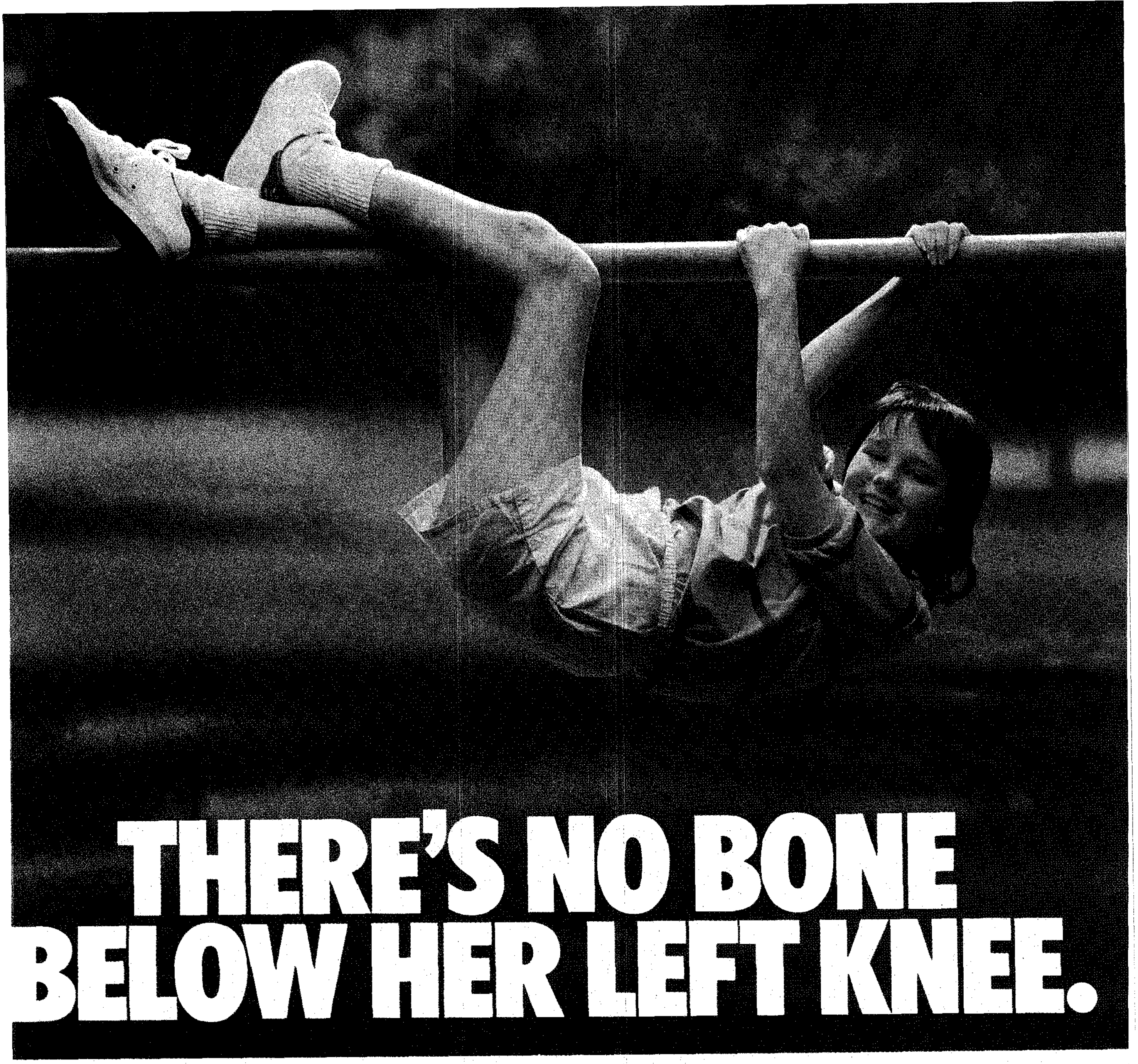

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MOST OF THE ITALIAN IMPORTS ON SALE here are for men (sizes 38–42, and pants sizes 28–34), but some are for women (sizes 4–12). The designs, some for fall 1987, are by Lazo, Franco Ziche, and others. For men: Ziche wool or wool-blend sweaters, retail $150–$200, here $60–$75; Lazo linen, wool, or wool-blend sport jackets and suits, retail $225–$425 and $350–$700, respectively, here $150–$250; Boston of Italy leather bomber jackets, retail $580–$1,800, here $145–$600; woo blend or cotton pants, retail $120–$22 here $80–$175; cotton sport shirts, reta $100, here $40; cotton spread- or poin ed-collar dress shirts, retail $60–$12 here $30–$35; Lazo silk- or linen-ja quard ties, retail $40–$50, here $12. F women: Ziche and Scope cotto brushed-cotton, or silk blouses, reta $60–$200, here $20–$50; wool-jerse skirts and tops, retail $225–$325, he $50–$75 the set. Checks accepted (me chandise held until they clear); no cred cards; all sales final. *Coriander, Inc., 6 Fifth Ave., near 48th St., fifth floor (37 2040); Tues.–Fri. 11 a.m.–7 p.m.; 4/28–5 only.*

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CUE

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—4/29–5/5: "The Brothers Quay": Surrealist puppet animation. #2—Through 4/30: "Movies in Scope." 4/28–29: *The Apartment; Kiss Me, Stupid.* 4/30: *The Fall of the Roman Empire.* 5/1–31: "Japanese Widescreen Masterworks." 5/1–2: *High and Low.* 5/3–4: *Chushingura.* 5/5–6: *Kill!; Rebellion.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/29: *California Split; Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean.* 4/30: *A Woman of Distinction; The Man From the Diner's Club;* Tashlin cartoon. 5/1–2: *In the Realm of the Senses; The Beast.* 5/3: *Grand Illusion; The Rules of the Game.* 5/4: *Hi, Mom!; Greetings.* 5/5: *All I Desire; Shockproof.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 4/30: *Police Academy 4: Citizens on Patrol; Slaughter High.* Opening 5/1: *American Ninja 2: The Confrontation.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Festival of Claymation.* #2—*Working Girls.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Tin Men.* #2—*Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). Through 4/30: *A Nightmare on Elm Street, Part 3: Dream Warriors.* Beg. 5/1: *Angel Heart.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Extreme Prejudice.* #2—*Lethal Weapon.* #3—Through 4/30: *Angel Heart.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 4/29: *Forty Carats; Cactus Flower.* 4/30: *Joseph Andrews; The Amorous Adventures of Moll Flanders.* 5/1–2: *The Cat and the Canary; The Old Dark House.* 5/3–4: *Band of Outsiders; Breathless* (1959). 5/5: *Anna Christie; Anna Karenina* (1935).

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/29–30: *Re-Animator; Death Race 2000.* 5/1–2: *Amarcord; The Clowns.* 5/3: *Mon Oncle d'Amérique; The Mad Adventures of "Rabbi" Jacob.* 5/4–5: *Catch-22; Silkwood.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1—Through 4/30: *The Assault.* Beg. 5/1: *Kangaroo.* #2—*Radio Days.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hollywood Shuffle.* #2—*Children of a Lesser God.* #3—*Scene of the Crime.* #4—*A Room With a View.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—Through 4/30: *The Aristocats; Outrageous Fortune.* Opening 5/1: *Malone.* #2—*Project X.* #3—*Making Mr. Right.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Blind Date.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Raising Arizona.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Platoon.* #2—*My Demon Lover.* #3—*The Secret of My Success.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Project X.*

42nd–60th Streets

31. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Extreme Prejudice.*

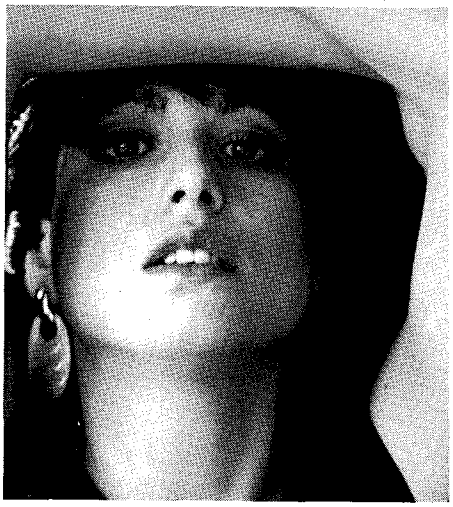
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Project X.* #2—Through 4/30: *Police Academy 4: Citizens on Patrol.* Opening 5/1: *The Allnighter.* #3—Through 4/30: *Lethal Weapon.* Opening 5/1: *Malone.* #4—*Blind Date.* #5—*Platoon.* #6—*Burglar.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 4/30: *Tin Men.* Opening 5/1: *Creepshow 2.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Secret of My Success.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *My Demon Lover.* **EMBASSY 3**—Through 4/30: *Hollywood Shuffle.* Opening 5/1: *American Ninja 2: The Confrontation.* **EMBASSY 4**—Through 4/30: *A Nightmare on Elm Street, Part 3: Dream Warriors.* Opening 5/1: *American Ninja 2: The Confrontation.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*The Housekeeper.* #2—Through 4/30: *The Hanoi Hilton.*



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CHRISTIE'S

MOVIES

38. EMBASSY 49TH STREET—49th St. east of Seventh Ave. (757-7003). 4/30 only: *The Aristocats.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—*The Princess Academy.* #2—Through 4/30: *Slaughter High.* Opening 5/1: *Campus Man.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 4/30: *The Aristocats.* Opening 5/1: *Memed, My Hawk.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 4/30: *The Aristocats; Blue Velvet.* Opening 5/1: *Malone.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Extreme Prejudice.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Working Girls.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Heaven.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Project X.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). Through 4/30: *Children of a Lesser God.* Opening 5/1: *The Allnighter.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *L'Annêe des Mêduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). *The Housekeeper.* **CORONET**—*Forever, Lulu.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Man Facing Southeast.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Gothic.* **CINEMA II**—(753-0774). *Tin Men.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Secret of My Success.* #2—*Blind Date.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*My Demon Lover.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 4/30: *A Room With a View.* Opening 5/1: *Sweet Lorraine.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Making Mr. Right.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 4/30: *Police Academy 4: Citizens on Patrol.* Opening 5/1: *The Allnighter.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Project X.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Secret of My Success.* #2—*Angel Heart.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*Extreme Prejudice.* #2—*Lethal Weapon.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). *Extreme Prejudice.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Making Mr. Right.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—Through 4/30: *Prick Up Your Ears.* Opening 5/1: *My Life as a Dog.* #3—Through 4/30: *Sorekara.* Opening 5/1: *Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Swimming to Cambodia.* #2—*Law of Desire.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 5/9: "The Films of Woody Allen, Charlie Chaplin, and Buster Keaton." 4/28–29: *The Navigator; Go West; The Scarecrow; The Paleface.* 4/30: *The Saphead; Balloonatic; Electric House; Frozen North; Neighbors.* 5/1–2: *College; The Three Ages; Cops; My Wife's Relations.* 5/3–4: *Play It Again, Sam; Love and Death.* 5/5–6: *Take the Money and Run; Interiors.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*Padre Nuestro.*

85. LOEWS 84TH STREET SIX—Broadway at 84th (877-3600). #1—*Extreme Prejudice.* #2—*Tin* #3—*Blind Date.* #4—*Project X.* #5—*The Secret of* *Success.* #6—*Lethal Weapon.*

86. THALIA—95th St. west of Broadway (222-33 4/29: *Health; Streamers.* 4/30: *Hell's Angels; Dirig* 5/1–2: *Dance Hall Racket; Lenny Bruce Without T* 5/3: *Seven Beauties; Swept Away . . . .* 5/4: *You C* *Take It With You; The Miracle Woman.* 5/5: *The T* *sure of the Sierra Madre; Macario.*

87. METRO—Broadway nr. 99th St. (222-1200). # Through 4/30: *Festival of Claymation.* Opening 5 *The Element of Crime.* #2—*Hollywood Shuffle.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Ad Clayton Powell and Frederick Douglass Blv (222-8900). #1—*Extreme Prejudice.* #2—Thro 4/30: *Police Academy 4: Citizens on Patrol.* Open 5/1: *Creepshow 2.* #3—Through 4/30: *Burglar.* Op ing 5/1: *American Ninja 2: The Confrontation.* # *Lethal Weapon.* #5—Through 4/30: *Platoon.* Open 5/1: *Malone.* #6—*A Nightmare on Elm Street, Par* *Dream Warriors.*

90. NOVA—Broadway nr. 147th St. (862-572 Through 4/30: *Platoon; Slaughter High.* Opening 5 *American Ninja 2: The Confrontation.*

91. RKO COLISEUM TWIN—Broadway at 181st (927-7200). #1—Through 4/30: *The Aristocats;* *Princess Academy.* Opening 5/1: *American Ninja 2:* *Confrontation.* #2—Through 4/30: *Police Academy* *Citizens on Patrol.* Opening 5/1: *Creepshow 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Cent Park West at 79th St. (769-5200). **Naturem** $3.25; senior citizens $3; children $1.50: *On the Wi* *Nomads of the Deep* and *Skyward; The Dream Is Al* Daily screenings; call for schedule. Triple featu $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zuk Theater, 34-31 35th St., Astoria (718-784-474 $4; video only, $2. Through 5/9: Fri.–Sat. 6:30–7: "The Other New York: Regional Reflection": Vi by New York artists. 5/1–15: "Great Cameram James Wong Howe": Selections from the great ci matographer's films. 5/1 at 7:30: *Peter Pan* (1924), Herbert Brennon; and *Mantrap* (1926); both films lent with live piano accompaniment; also, a docum tary about Howe. 5/2 at 7:30: *The Thin Man* (193 and *The Prisoner of Zenda* (1937).

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). students and senior citizens $4. "Retrospective: A Hui." 5/1 at 7: *Boat People* (Hong Kong, 1982).

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th (787-2755). Donation $2.50; senior citizens $1; f popcorn. 4/29 at 7:30: *Letter From an Unknown W* *an* (1948), dir. Max Ophuls, with Joan Fontaine.

EXIT ART—El Museo del Barrio, 1230 Fifth A (966-7745). Through 5/3: "Films With a Purpose Puerto Rican Experiment in Social Films"; most fil in Spanish without subtitles; guest speakers. 5/1 at symposium at 7; 5/2 at 2. Also, 5/3 at 1, at the **Bro Museum of Art, 1040 Grand Concourse.**

FILMS CHARAS—El Bohio Community and Cult al Center, 605 E. 9th St. (982-0627). $2.50. 5/5 8: *Pixote* (Brazil, 1981), dir. Hector Babenco; and *S* *nets From the Pork 'n' Cheese* and *The Real Reason W* *Nobody Saw Halley's Comet,* both by Richard de Seab

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ci Club": $3.50; students and senior citizens $2. 4/28–29 at 12:30, 3:15, 6, and 8:45: *Death Wa* (France, 1979), dir. Bertrand Tavernier.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (74 8310). Free. 4/30 at 6:30: *Comedian Harmonists* (W Germany, 1975–76), dir. Eberhard Fechner; disc sion with Ron Holloway.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. (36 3503). Free with museum admission. 5/2–3 at "Pierre Alechinsky: Margin and Center": *Japanese C* *ligraphy* (1955–56), dir. Alechinsky; *Ink* (1963), Jean Ceinge, with Alechinsky; *Alechinsky d'après* *ture* (1972), dir. Luc de Heusch; and *Peter and Pie* (1985), dir. Ole Henning Hansen.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; nior citizens and students $4. Through 6/26: "Ja nese Literature on Screen." 5/1 at 6:30: Lecture wi homas Rimer; 7:30: *A Page of Madness* (Japan, 1926, lent), dir. Teinosuke Kinugasa.

ISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; 889). Free with museum admission: National Jew- h Archive of Broadcasting. 5/3 at 1: *Witness to the olocaust: The Trial of Adolf Eichmann* (1987), dir. Leo urwitz; Hurwitz present.

KITCHEN—512 W. 19th St. (255-5793). Free. Vid- Viewing Room: Through 5/2, Tue.–Sat. at 1: Bar- ra Rosenthal: Documents and conceptual pieces; at From *The Eleventh Hour* (Channel Four, Great Brit- n); at 3: *Grandeur et décadence* (France, 1986), dir. an-Luc Godard; at 4:45: *Video Juke Box* (BBC, 986), by Kevin Loader: A history of the music video.

OU MINES—Apple Corps Theatre, 336 W. 20th . (869-3981). $5. 4/28–30 at 7 and 9, 5/1 at 6, 8, d 10, 5/2–3 at 4, 6, 8, and 10: *Dead End Kids: A ory of Nuclear Power* (1987), dir. Joanne Akalaitis.

LENNIUM FILM WORKSHOP—66 E. 4th St. (673- 90). Contribution $4. "Personal Cinema Program." 1 at 8: *Trap Door,* by Scott B and Beth B. 5/2 at 8: *he Offenders,* by Scott B and Beth B.

EUM OF BROADCASTING—1 E. 53rd St. (752- 584). 5/5 at 5:30 ($10; advance tickets available): review of Harold Pinter's *The Dumb Waiter* (ABC, 12/87), dir. Robert Altman, with Tom Conti and hn Travolta; Pinter, Altman, and Conti present. ree with museum admission: Wed.–Sat. noon–5, e. noon–8: Through 8/1: "Columbia Pictures levision: The Studio and the Creative Process." hrough 6/16, Tue.–Sat. at 12:30 and 2:45, Tue. at 30: *Peter Pan* (1960), with Mary Martin.

EUM OF MODERN ART—11 W. 53rd St. (708- 490). Free with museum admission. **Titus Theater** : Through 5/12: "AMPAS 60: Treasures From the cademy Film Archive." 4/30 at 2:30 and 6: *Tumble- eeds* (1925), dir. King Baggott. 5/1 at 2:30 and 6: *The hantom of the Opera* (1943), dir. Arthur Lubin. 5/2 at and 5: *Coquette* (1929), dir. Sam Taylor. 5/3 at 2 and "The Louella Parsons Story," from *Climax* (1956), r. John Frankenheimer. 5/4 at 2:30 and 6: *Private orlds* (1935), dir. Gregory La Cava. 5/5 at 2:30 and *The Wave* (1936), dir. Fred Zinnemann and Emilio omez Muriel. **Titus Theater 2:** 4/30 at 3 and 6:30: What's Happening?": *Citizens* (1986), dir. Richard . Adams. 5/1–9: "The Circulating Film Library: ecent Acquisitions." 5/1 at 3: *Made in the Bronx* 981), dir. Susan Fanchel; and *On the Bowery* (1956), r. Lionel Rogosin; at 6:30: Animated films (1969– 5) by George Griffin. 5/2 at 2:30: *Rectangle and Rect- gles* (1985), dir. René Jodoin; *Precious Images* (1986), r. Chuck Workman; and *The Television Makers* 986), dir. Newton Meltzer; at 5:30: "Silent Films rom the George Eastman House Archive": *Great ain Robbery, Bold Bank Robbery,* and *Meet Me at the untain,* all Siegmund Lubin Productions (1899– 906); *Berlin Still Life, Marseille Vieux Port, Light Play: lack White Gray,* and *Gypsies,* all by László Moholy- agy (1926–32); and *The Wrath of the Gods* (1914), r. Reginald Barker. 5/3 at 2:30: *A Matter of Form* 984), dir. René Jodoin; and *Deal* (1978), dir. John ott and E. J. Vaughn; at 5:30: Animated films by ne Aaron (1974–86), and by Anita Thacher (1966– 5). 5/4 at 6:30: "Video Viewpoints": Mary McFer- n: "Tales of Transgression." 5/5 at 3: *Farewell Etaoin rdlu* (1980), dir. David Loeb Weiss; *Tears Fall Twice* 985), dir. Julia Robinson; and *Hiroshima-Nagasaki, ugust, 1945* (1970), dir. Erik Barnouw, Paul Ronder, d Akira Iwasaki; at 6:30: *A Study in Choreography for amera* (1945), dir. Maya Deren and Tally Beatty; *The ery Eye of Night* (1959), dir. Deren; and *Three Solos Dance)* (1977–78) and *Table for One,* both dir. Doris hase.

COMMUNITY CINEMA—423 Park Ave., Hunting- n, N.Y. (516-423-7619). $5; senior citizens (Sun.– hu.) $3; under 16, $2.50. 4/27–29 at 8: *Scene of the rime* (France, 1986), dir. André Téchiné. 4/30 at 8: *alt of the Earth* (1954), dir. Herbert Biberman; and *A rime to Fit the Punishment* (1983), dir. Barbara Moss d Steven Mack; Moss and Mack present. Through /9: Wed.–Sat. at 8 and 10:30, Sun. at 4:30, 7, and :30, Mon.–Tue. at 8: *'Round Midnight* (France-U.S., 986), dir. Bertrand Tavernier, with Dexter Gordon.

YORK LEAGUE FOR THE HARD OF HEARING—71 W. 3rd St. (741-7650). Free; captioned for the hearing- npaired. 5/2 at 1:30: *Funny Girl* (1968), dir. William Vyler, with Barbra Streisand.

YORK PUBLIC LIBRARY—Donnell Media Center, 0 W. 53rd St. (621-0618). Free. 4/30 at noon: *Harlan County, U.S.A.* (1976), dir. Barbara Kopple. 5/5 at noon: *The Gay Divorcée* (1934), dir. Mark Sandrich, with Fred Astaire and Ginger Rogers; at 2:30: *Woman of the Year* (1942), dir. George Stevens, with Katharine Hepburn and Spencer Tracy.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4; separate admission to each film. Through 5/7: "Global Village Documentary Festival." 4/29 at 6: *The Return of Rubén Blades,* by Robert Mugge; at 8: *Just Because of Who We Are,* by Abigail Norman, et al.; and *Not All Parents Are Straight,* by Kevin White; at 10: *The Last Empire: Intervention and Nuclear War,* by Margaret Lazarus and Renner Wunderlich; and *Chile: Hasta Cuanda?,* by David Bradbury. 4/30 at 6: *Nik and Murray,* by Christian Blackwood; at 8: *Are We Winning, Mommy?,* by Barbara Margolis; at 10: *Spirit to Spirit: Nikki Giovanni,* by Mirra Bank; and *Langston Hughes,* by St. Clair Bourne. 5/1 at 4: *Chuck Solomon: Coming of Age,* by Marc Huestis and Wendy Dallas; and *Stormé: The Lady of the Jewel Box,* by Michelle Parkerson; at 6: *Ganapati: Spirit in the Bush,* by Dan Reeves; *Anger,* by Maxi Cohen; and *Halloweenie,* by Bill Daughton; at 8: *Gap-Toothed Women,* by Les Blank; and *Stephanie,* by Peggy Stern; at 10: (See 4/29 at 8). 5/2 at 4: *Exilio,* by Luis Perez; and *Cuba: In the Shadow of Doubt,* by Carol Polakoff, Susanne Bauman, and Jim Burroughs; at 6: *The Philippines,* by Jon Alpert; and *Do Not Enter: The Visa War Against Ideas,* by Robert Richter and Catherine Warnow; at 8: *Shantytown,* by Charles Butler Nuckolls III; and *The Bombing of Osage Avenue,* by Louis Massiah; at 10: *The Darklight of Dawn,* by Edgardo Reyes and Gillian Brown; and *Central American Peace Concert,* by Jan Kees de Roy. 5/3 at 3:45: *Spark Among the Ashes,* by Oren Rudavsky; and *Jack Levine: Feast of Pure Reason,* by David Sutherland; at 6: (See 5/1 at 4); at 8: (See 4/29 at 6); at 10: *Dateline: San Salvador,* by Pamela Cohen; and *Heartstrings: Peter, Paul and Mary in Central America,* by Ana Carrigan. 5/5 at 6:30: *Inside the Latimer Campaign,* by Robert Thurber; and *For Auction: An American Hero,* by Robert Drew; at 9: *The Making of Sun City,* by Hart Perry and Artists Against Apartheid; *The Peace Song,* by the South African Bureau of Information; and *Witness to Apartheid,* by Sharon Sopher. "Public Service" (free): Sat.–Sun. at 2: *Inughuit: The People at the Navel of the Earth* (Sweden, 1985), dir. Staffan Julén and Ylva Julén.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 5/16: "Hooray for Hollywood." 5/2 at 12:30 and 3: *The Black Stallion* (1979), dir. Carroll Ballard.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.–Sat. at noon, Sun. at 1: 4/29–5/3: *The Family Album* (1986), by Alan Berliner; and *Object Conversation* (1985), by Paul Glabicki; 5/5–9: *The Dream Screen* (1986), by Stephanie Beroes; and *Optic Nerve* (1985), by Barbara Hammer. Video: 4/29–5/2 at 2:30, 5/3 at 3:30: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* (1986), by Steve Fagin; 5/5 at 4, 5, and 6:30, 5/6–9 at 2:30 and 3:30: *My Mother Married Wilbur Stump* (1985), by Skip Sweeney; and *Joan Does Dynasty* (1986), by Joan Braderman.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Extreme Prejudice.* #2—*My Demon Lover.* #3—Through 4/30: *The Aristocats; Police Academy 4.* Beg. 5/1: *American Ninja 2.*

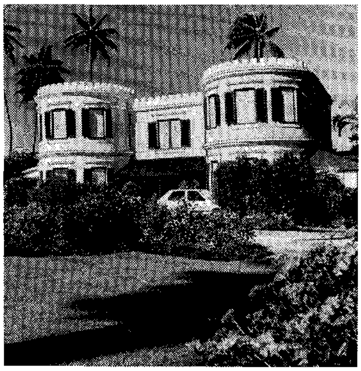
101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Secret of My Success.* #2—Through 4/30: *The Aristocats; Extreme Prejudice.* Beg. 5/1: *Creepshow 2.* #3—*Tin Men.* #4—*Project X.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Secret of My Success.* #2—*Project X.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 4/30: *Extreme Prejudice.* Beg. 5/1: *Malone.* #2—Through 4/30: *My Demon Lover.* Beg. 5/1: *American Ninja 2.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Extreme Prejudice.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 4/30: *Blind Date.* Beg. 5/1: *Creepshow 2.* #2—*The Secret of My Success.* #3—Through 4/30: *The Aristocats; Slaughter High.*



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Beg. 5/1: *American Ninja 2.* #4—Through 4/30: *The Princess Academy.* Beg. 5/1: *Malone.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Through 4/30: *My Demon Lover.* Beg. 5/1: *Malone.* #2—Through 4/30: *Police Academy 4.* Beg. 5/1: *American Ninja 2.* #3—Through 4/30: *Slaughter High; Wild Thing.* Beg. 5/1: *The Allnighter.* #4—Through 4/30: *Lethal Weapon.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Aristocats; The Secret of My Success.* #2—*Raising Arizona.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Slaughter High.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #3—*Police Academy 4.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Project X.* #2—*The Secret of My Success.* #3—*Lethal Weapon.* #4—*Raising Arizona.* #5—*Blind Date.* #6—*Hollywood Shuffle.* #7—*Extreme Prejudice.* #8—*My Demon Lover.* #9—*Police Academy 4.* #10—*Burglar.* #11—*The Aristocats; Platoon.* #12—*A Nightmare on Elm Street, Part 3.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Extreme Prejudice.* #2—Through 4/30: *The Aristocats; Making Mr. Right.* Beg. 5/1: *Tin Men.* #3—*Blind Date.* #4—Through 4/30: *The Princess Academy.* Beg. 5/1: *Malone.* #5—Through 4/30: *Tin Men.* Beg. 5/1: *Creepshow 2.* #6—*Platoon.* #7—*A Room With a View.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 4/30: *Radio Days; Outrageous Fortune.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Secret of My Success.* #2—Through 4/30: *Raising Arizona.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 4/30: *My Demon Lover.* Beg. 5/1: *Creepshow 2.* #2—*Project X.* #3—Through 4/30: *Police Academy 4.* Beg. 5/1: *American Ninja 2.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Blind Date.* #2—*The Aristocats; Making Mr. Right.* #3—*Platoon.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—Through 4/30: *My Demon Lover.* Beg. 5/1: *Malone.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #3—Through 4/30: *Slaughter High.* Beg. 5/1: *Campus Man.* #4—Through 4/30: *Police Academy 4.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*My Demon Lover.* #2—Through 4/30: *Police Academy 4.* Beg. 5/1: *Campus Man.* #3—*The Secret of My Success.* #4—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #5—Through 4/30: *Slaughter High.* Beg. 5/1: *The Allnighter.*

211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—Through 4/30: *Tin Men.* Beg. 5/1: *The Allnighter.* #2—*The Secret of My Success.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Blind Date.* #2—*The Secret of My Success.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Secret of My Success.* #2—*Platoon.* #3—*My Demon Lover.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Blind Date.* #2—*Raising Arizona.* #3—Through 4/30: *The Princess Academy.* Beg. 5/1: *American Ninja 2.* #4—Through 4/30: *Tin Men.* Beg. 5/1: *Campus Man.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 4/30: *The Aristocats; Slaughter High.* Beg. 5/1: *The Allnighter.* #2—*The Secret of My Success.* #3—*My Demon Lover.* #4—*Extreme Prejudice.* #5—Through 4/30: *Blind Date.* Beg. 5/1: *Malone.* #6—Through 4/30: *Police Academy 4.* Beg. 5/1: *Creepshow 2.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hollywood Shuffle.* #2—*The Secret of My Success.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 4/30: *The Secret of My Success.* Beg. 5/1: *The Allnighter.* #2—Through 4/30: *The Princess Academy.* Beg. 5/1: *American Ninja 2.* #3—Through 4/30: *Police Academy 4.* Beg. 5/1: *Malone.* #4—*My Demon Lover.* #5—*Extreme Prejudice.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Through 4/30: *Police Academy 4.* Beg. 5/1: *Creepshow 2.* #2—*Extreme Prejudice.* #3—*My Demon Lover.* #4—Through 4/30: *The Aristocats; Lethal Weapon.* Beg. 5/1: *American Ninja 2.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—Through 4/30: *Platoon.* Beg. 5/1: *Creepshow 2.* #2—*Extreme Prejudice.* #3—*Raising Arizona.* #4—*Burglar.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*My Demon Lover.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #3—*Police Academy 4.* #4—*Blind Date.* #5—*Project X.*

222. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 4/30: *Police Academy 4.* Beg. 5/1: *The Allnighter.* #2—Through 4/30: *Slaughter High; Lethal Weapon.* Beg. 5/1: *Malone.* #3—*Project X.* #4—*Extreme Prejudice.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Secret of My Success.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *Campus Man.* #3—Through 4/30: *The Aristocats; Slaughter High.* Beg. 5/1: *American Ninja 2.* #4—*Extreme Prejudice.* #5—*Project X.* #6—Through 4/30: *Police Academy 4.* Beg. 5/1: *Creepshow 2.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Police Academy 4.* #2—*Extreme Prejudice.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711). #1—Through 4/30: *Tin Men.* Beg. 5/1: *Malone.* #2—*My Demon Lover.* #3—Through 4/30: *Blind Date.* Beg. 5/1: *The Allnighter.* #4—*Raising Arizona.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Secret of My Success.* #2—*Raising Arizona.* #3—*Project X.* #4—*Lethal Weapon.* #5—*Tin Men.* #6—*The Aristocats; My Demon Lover.* #7—*Hollywood Shuffle.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Platoon.* #2—*The Secret of My Success.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Project X.* #2—*The Secret of My Success.* #3—Through 4/30: *The Aristocats; The Princess Academy.* Beg. 5/1: *Campus Man.* #4—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Radio Days.* #2—*Tin Men.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Radio Days.* #2—*A Room With a View; Star Trek IV.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Raising Arizona.* #2—Through 4/30: *The Aristocats; The Princess Academy.* Beg. 5/1: *84 Charing Cross Road.* #3—*Police Academy 4.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Blind Date.* #2—*Tin Men.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *My Demon Lover.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Extreme Prejudice.* #2—*Project X.* #3—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #4—Through 4/30: *Slaughter High.* Beg. 5/1: *Creepshow 2.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 4/30: *The Secret of My Success.* Beg. 5/1: *The Allnighter.* #2—Through 4/30: *Raising Arizona.* Beg. 5/1: *Malone.* #3—*Project X.* #4—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #5—Through 4/30: *The Aristocats; My Demon Lover.* Beg. 5/1: *Creepshow 2.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Blind Date.* #2—Through 4/30: *Children of a Lesser God.* Beg. 5/1: *Campus Man.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 4/30: *The Princess Academy.* Beg. 5/1: *Malone.* #2—Through 4/30: *Project X.* Beg. 5/1: *My Demon Lover.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Secret of My Success.* #2—*Police Academy 4.* #3—*Extreme Prejudice.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Secret of My Success.* #2—Through 4/30: *Platoon.* Beg. 5/1: *Campus Man.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Project X.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.*

319. QUEENS VILLAGE—COMMUNITY—(465-898
Through 4/30: *Platoon.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-470
#1—*A Nightmare on Elm Street, Part 3.* #2—*A*
Heart. #3—*Burglar.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). P
gram unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Extr*
Prejudice. #2—*The Secret of My Success.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The*
cret of My Success. #2—Through 4/30: *My Den*
Lover.

401. NEW DORP—HYLAN—(351-6601). #1—*Bli*
Date. #2—Through 4/30 (tent.): *Platoon.*

402. NEW DORP—LANE—(351-2110). Program unava
able.

403. NEW DORP—RAE—(979-0444). #1—*Extreme P*
udice. #2—*My Demon Lover.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1
Raising Arizona. #2—*The Secret of My Success.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1
Police Academy 4. #2—*Project X.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1
Through 4/30: *My Demon Lover.* Beg. 5/1: *Malo*
#2—Through 4/30: *Platoon.* Beg. 5/1: *The Allnight*

501. BELLMORE—MOVIES—(783-7200). Throu
4/30: *Outrageous Fortune.* Beg. 5/1: *Platoon.*

502. BETHPAGE—MID-ISLAND—(796-7500). Throu
4/30: *Angel Heart; A Nightmare on Elm Street, Part*

503. EAST MEADOW—MEADOWBROOK—(731-242
#1—*Lethal Weapon.* #2—*Project X.* #3—Throu
4/30: *Slaughter High.* Beg. 5/1: *American Ninja*
#4—*The Princess Academy.*

504. FRANKLIN SQUARE—FRANLKIN—(775-325
#1—*The Secret of My Success.* #2—*Project X.* #3
Through 4/30: *The Aristocats; Extreme Prejudice.* Be
5/1: *Creepshow 2.* #4—*My Demon Lover.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(74
4007) #1—*The Secret of My Success.* #2—*Blind Da*
#3—Through 4/30: *Police Academy 4.* Beg. 5/1: *M*
lone. #4—Through 4/30: *The Aristocats; Platoon.* Be
5/1: *Campus Man.* #5—*Raising Arizona.* #6—*Extre*
Prejudice.

506. GREAT NECK—SQUIRE—(466-2020). #1—*Proj*
X. #2—*Extreme Prejudice.* #3—Through 4/30: *Bli*
Date. Beg. 5/1: *Campus Man.*

507. HEWLETT—RKO—(791-6768). Through 4/3
Black Widow. Beg. 5/1: *Hoosiers.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1
Through 4/30: *My Demon Lover.* Beg. 5/1: *Creepsho*
2. #2—Through 4/30: *Slaughter High.* Beg. 5/
American Ninja 2.

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Pr*
ject X. #2—Through 4/30: *Lethal Weapon.* Beg. 5/
The Allnighter. #3—Through 4/30: *Platoon.* Beg. 5/
Malone. #4—*The Secret of My Success.* #5—*The Hous*
keeper. #6—Through 4/30: *Police Academy 4.* Be
5/1: *Campus Man.*

510. LAWRENCE—RKO—(371-0203). #1—*My Dem*
Lover. #2—Through 4/30: *Raising Arizona.* Beg. 5/
The Allnighter. #3—Through 4/30: *Police Academy*
Beg. 5/1: *Creepshow 2.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1
Through 4/30: *Outrageous Fortune.* Beg. 5/1 (tent.
Tin Men. #2—Through 4/30: *Radio Days.* Beg. 5/
(tent.): *Platoon.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1
Extreme Prejudice. #2—*My Demon Lover.* #3—*Ti*
Men. #4—*Platoon.* #5—*The Secret of My Success.* #6
Blind Date.

513. LONG BEACH—PARK AVENUE—(432-0576). *T*
Aristocats; Through 4/30: *Making Mr. Right.* Beg. 5/
Lethal Weapon.

. LYNBROOK—LYNBROOK—(593-1033). #1—*Blind ate.* #2—*Project X.* #3—*Extreme Prejudice.* #4—hrough 4/30: *Tin Men.* Beg. 5/1: *Malone.*

. MALVERNE—TWIN—(599-6966). #1—Through /30: *Outrageous Fortune.* Beg. 5/1 (tent.): *Tin Men.* 2—Through 4/30: *Radio Days.* Beg. 5/1 (tent.): *latoon.*

. MANHASSET—MANHASSET—(627-7887). #1—*in Men.* #2—*Raising Arizona.* #3—Through 4/30: *he Housekeeper.* Beg. 5/1: *Creepshow 2.*

. MASSAPEQUA—PEQUA—(799-6464). *Tin Men.*

. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—'95-2244). #1—Through 4/30: *The Aristocats; Plaon.* Beg. 5/1: *The Allnighter.* #2—Through 4/30: *ethal Weapon.* Beg. 5/1: *Creepshow 2.* #3—*Blind Date.* 4—*The Secret of My Success.* #5—*Project X.* #6—hrough 4/30: *My Demon Lover.* Beg. 5/1: *Campus fan.* #7—Through 4/30: *Police Academy 4.* Beg. 5/1: *merican Ninja 2.* #8—Through 4/30: *The Princess cademy.* Beg. 5/1: *Malone.* #9—*Extreme Prejudice.*

. MERRICK—TWIN—(546-1270). #1—*The Secret of fy Success.* #2—*Project X.*

. NEW HYDE PARK—HERRICKS—(747-0555). #1—hrough 4/30: *Lethal Weapon.* Beg. 5/1: *Malone.* 2—*Blind Date.*

. OCEANSIDE—OCEANSIDE—(536-7565). #1—hrough 4/30: *Outrageous Fortune.* #2—Through /30: *"Crocodile" Dundee.*

. PLAINVIEW—OLD COUNTRY—(931-4242). #1—hrough 4/30: *Slaughter High.* #2—Through 4/30: *utrageous Fortune.*

. PORT WASHINGTON—MOVIES—(944-6200). #1—*xtreme Prejudice.* #2—*Blind Date.* #3—*The Secret of fy Success.* #4—Through 4/30: *My Demon Lover.* eg. 5/1: *The Allnighter.* #5—*Project X.*

. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *he Secret of My Success.*

. ROCKVILLE CENTRE—RKO TWIN—(678-3121). 1—*Raising Arizona.* #2—*Lethal Weapon.*

. ROSLYN—ROSLYN—(621-8488). #1—*Platoon.* 2—Through 4/30: *The Assault.* Beg. 5/1: *Malone.*

. SYOSSET—SYOSSET—(921-5810). #1—*Raising rizona.* #2—*Tin Men.* #3—*Extreme Prejudice.*

. SYOSSET—UA CINEMA 150—(364-0700). *Blind ate.*

. VALLEY STREAM—RKO GREEN ACRES—(561-100). #1—*Blind Date.* #2—*Project X.* #3—*Extreme rejudice.*

. VALLEY STREAM—SUNRISE—(825-5700). #1—*urglar.* #2—*Hollywood Shuffle.* #3—*Lethal Weapon.* 4—*Slaughter High.* #5—*The Princess Academy.* #6—*he Secret of My Success.* #7—*A Nightmare on Elm treet, Part 3.* #8—*Police Academy 4.* #9—*Tin Men.* 10—*Platoon.* #11—*The Aristocats; Outrageous Forine.* #12—*My Demon Lover.*

. WANTAGH—RKO—(781-6969). Through 4/30: *lack Widow.* Beg. 5/1: *Hoosiers.*

. WESTBURY—DRIVE-IN—(334-3400). #1—*The Seret of My Success.* #2—Through 4/30: *Project X.* Beg. /1: *Creepshow 2.* #3—*Extreme Prejudice.*

. WESTBURY—WESTBURY—(333-1911). #1—hrough 4/30: *Tin Men.* Beg. 5/1: *The Mission.* #2—hrough 4/30: *Making Mr. Right.*

Suffolk County

. BABYLON—BABYLON—(669-3399). #1—*Project* . #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *Maone.* #3—*Blind Date.*

. BABYLON—SOUTH BAY—(587-7676). #1—*The Seret of My Success.* #2—Through 4/30: *Tin Men.* Beg. /1: *Campus Man.* #3—Through 4/30: *Making Mr. ight.* Beg. 5/1: *The Allnighter.*

2. BAY SHORE—CINEMA—(665-1722). *Extreme rejudice.*

3. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-000). #1—*My Demon Lover.* #2—*Police Academy 4.*

6. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Lethal Weapon.* #4—*My Demon Lover.* #5—*The Aristocats; Slaughter High.* #6—*Tin Men.* #7—*The Princess Acadeny.* #8—*Raising Arizona.* #9—*Extreme Prejudice.* #10—*Project X.* #11—*Platoon.* #12—*Police Academy*

608. COMMACK—MULTIPLEX—(462-6953). #1—*My Demon Lover.* #2—*The Princess Academy.* #3—*The Aristocats; Outrageous Fortune.* #4—*Slaughter High.* #5—*"Crocodile" Dundee.* #6—*A Nightmare on Elm Street, Part 3.* #7—*Police Academy 4.* #8—*Raising Arizona.* #9—*The Secret of My Success.* #10—*Project X.* #11—*Platoon.* #12—*Lethal Weapon.*

609. COMMACK—RKO—(499-4545). #1—*Blind Date.* #2—*Extreme Prejudice.*

610. CORAM—PINE—(698-6442). #1—*Tin Men.* #2—*The Aristocats; Blind Date.* #3—*My Demon Lover.* #4—*Project X.*

611. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Secret of My Success.* #2—*Extreme Prejudice.* #3—*Project X.* #4—Through 4/30: *Lethal Weapon.* Beg. 5/1: *American Ninja 2.* #5—Through 4/30: *Raising Arizona.* Beg. 5/1: *Creepshow 2.* #6—Through 4/30: *Slaughter High.* Beg. 5/1: *Campus Man.* #7—Through 4/30: *The Aristocats; The Princess Academy.* Beg. 5/1: *Malone.* #8—*Blind Date.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Secret of My Success.* #2—*Project X.* #3—Through 4/30: *Raising Arizona.* Beg. 5/1: *Malone.* #4—*Extreme Prejudice.* #5—*The Aristocats; The Housekeeper.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Secret of My Success.* #2—Through 4/30: *Tin Men.* Beg. 5/1: *Campus Man.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—Through 4/30: *Blind Date.* Beg. 5/1: *Creepshow 2.* #2—*Extreme Prejudice.* #3—Through 4/30: *Raising Arizona.* Beg. 5/1: *Malone.* #4—Through 4/30: *Tin Men.* Beg. 5/1: *The Allnighter.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *The Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1—*Project X.* #2—*The Secret of My Success.* #3—Through 4/30: *The Aristocats; Blind Date.* Beg. 5/1: *American Ninja 2.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Raising Arizona.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 4/30: *Outrageous Fortune.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 4/30: *Making Mr. Right; Outrageous Fortune.* Beg. 5/1: *Campus Man.* #2—Through 4/30: *Blind Date.* Beg. 5/1: *Creepshow 2.* #3—*Project X.* #4—*Extreme Prejudice.* #5—*The Secret of My Success.* #6—Through 4/30: *Tin Men.* Beg. 5/1: *American Ninja 2.*

622. MONTAUK—THE MOVIES—(668-2393). 5/1-3: *Black Widow.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/30: *Angel Heart.* Beg. 5/1: *Radio Days.*

624. OAKDALE—OAKDALE—(589-8118). Through 4/30: *Platoon.* Beg. 5/1: *Police Academy 4.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 4/30: *Raising Arizona.* Beg. 5/1: *Creepshow 2.* #2—*The Princess Academy.* #3—Through 4/30: *Platoon.* Beg. 5/1: *Malone.* #4—*Extreme Prejudice.* #5—*The Housekeeper.* #6—*Lethal Weapon.* #7—*Blind Date.* #8—*My Demon Lover.* #9—*Project X.* #10—Through 4/30: *Slaughter High.* Beg. 5/1: *American Ninja 2.* #11—Through 4/30: *The Aristocats; Outrageous Fortune.* Beg. 5/1: *Campus Man.* #12—Through 4/30: *Police Academy 4.* Beg. 5/1: *The Allnighter.* #13—*The Secret of My Success.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 4/30: *Mannequin.* Beg. 5/1: *Outrageous Fortune.* #2—Through 4/30: *A Nightmare on Elm Street, Part 3.* Beg. 5/1: *Platoon.* #3—*Children of a Lesser God.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *The Secret of My Success.* **WEST**—Through 4/30: *Making Mr. Right.* Beg. 5/1: *Creepshow 2.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/30: *Kangaroo.* Beg. 5/1: *The Assault.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Blind Date.* #2—Through 4/30: *Tin Men.* Beg. 5/1: *Creepshow 2.* #3—Through 4/30: *The Aristocats; The Secret of My Success.* Beg. 5/1: *Malone.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Extreme Prejudice.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Secret of My Success.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *Campus Man.* #3—Through 4/30: *Tin Men.* Beg. 5/1: *Malone.*

635. STONY BROOK—LOEWS—(751-2300). #1—*My Demon Lover.* #2—*Blind Date.* #3—*The Secret of My Success.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Aristocats;* Through 4/30: *Platoon.* #2—*Tin Men.* #3—*Making Mr. Right.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Project X.* #2—*The Secret of My Success.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 4/30: *Blind Date.* Beg. 5/1: *Raising Arizona.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 4/30: *Children of a Lesser God.* Beg. 5/1: *Campus Man.* #2—Through 4/30: *Making Mr. Right.* Beg. 5/1 (tent.): *Lethal Weapon.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *The Secret of My Success.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Housekeeper.* #2—Through 4/30: *The Color of Money.* Beg. 5/1: *American Ninja 2.* #3—*Extreme Prejudice.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Blind Date.* #2—*Extreme Prejudice.*

704. HARRISON—CINEMA—(835-5952). Through 4/30: *Platoon.*

705. HARTSDALE—CINEMA—(428-2200). #1—*My Demon Lover.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *The Allnighter.* #3—*The Secret of My Success.* #4—Through 4/30: *Raising Arizona.* Beg. 5/1: *Creepshow 2.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Project X.* #2—*The Aristocats; The Princess Academy.* #3—*My Demon Lover.* #4—*The Secret of My Success.* #5—*Raising Arizona.* #6—*Blind Date.* #7—*Platoon.* #8—*Lethal Weapon.* #9—*Extreme Prejudice.* #10—*Tin Men.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Tin Men.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Project X.* #2—*Raising Arizona.* #3—Through 4/30: *Police Academy 4.* Beg. 5/1: *Creepshow 2.* #4—Through 4/30: *The Princess Academy.* Beg. 5/1: *American Ninja 2.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 4/30: *The Aristocats; Tin Men.* Beg. 5/1: *Malone.* #2—*Extreme Prejudice.* #3—*Raising Arizona.* #4—*The Secret of My Success.* #5—*Project X.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 4/30: *Outrageous Fortune.* Beg. 5/1: *Platoon.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—Through 4/30: *Blind Date.* Beg. 5/1: *Creepshow 2.* #2—Through 4/30: *My Demon Lover.* Beg. 5/1: *American Ninja 2.*

712. NEW ROCHELLE—TOWN—(632-9700). *Extreme Prejudice.*

713. OSSINING—ARCADIAN—(941-5200). #1—*The Secret of My Success.* #2—*Blind Date.* #3—Through 4/30: *Platoon.* Beg. 5/1: *The Allnighter.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 4/30: *Mannequin.* Beg. 5/1: *Malone.* #2—*Outrageous Fortune.* #3—*Police Academy 4.* #4—*Platoon.* #5—*The Princess Academy.* #6—*Tin Men.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Project X.* #2—Through 4/30: *My Demon Lover.* Beg. 5/1: *The Allnighter.* #3—Through 4/30: *The Housekeeper.* Beg. 5/1: *Creepshow 2.* #4—Through 4/30: *The Aristocats; Lethal Weapon.* Beg. 5/1: *Campus Man.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Secret of My Success.*

717. PLEASANTVILLE—ROME—(769-0720). #1—Through 4/30: *Police Academy 4.* #2—Through 4/30: *'Round Midnight.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Secret of My Success.* #2—*Blind Date.*

720. SCARSDALE—PLAZA—(725-0078). Program unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—Through 4/30: *The Princess Academy.* Beg. 5/1: *Campus Man.* #2—*Project X.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Tin Men.* #2—*Project X.* #3—Through 4/30: *Blind Date.* Beg. 5/1: *Campus Man.* #4—*Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Police Academy 4.* #2—*Making Mr. Right.* #3—*Platoon.* #4—*The Secret of My Success.* #5—*Raising Arizona.* #6—Through 4/30: *The Aristocats; My Demon Lover.* Beg. 5/1: *Malone.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 4/30: *The Princess Academy.* Beg. 5/1: *Malone.* #2—*Police Academy 4.* #3—*Extreme Prejudice.* #4—*Blind Date.* #5—Through 4/30: *Raising Arizona.* Beg. 5/1: *Creepshow 2.* #6—Through 4/30: *Slaughter High.* Beg. 5/1: *American Ninja 2.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 4/30: *Making Mr. Right.* Beg. 5/1 (tent.): *Lethal Weapon.* #2—Through 4/30: *"Crocodile" Dundee.* Beg. 5/1 (tent.): *Tin Men.*

Rockland County

752. NANUET—MALL—(623-6336). *My Demon Lover.*

753. NANUET—ROUTE 59—(623-3355). *Raising Arizona.*

754. NANUET—RKO MOVIES—(623-0211). #1—*The Secret of My Success.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *Malone.* #3—*Tin Men.* #4—*Extreme Prejudice.* #5—*Blind Date.*

755. NEW CITY—TOWN—(634-5100). #1—*Project X.* #2—*The Secret of My Success.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 4/30: *The Princess Academy.* Beg. 5/1: *Creepshow 2.* #2—Through 4/30: *Slaughter High.* Beg. 5/1: *American Ninja 2.*

757. NYACK—CINEMA EAST—(358-6631). Through 4/30: *Platoon.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Blind Date.* #2—*The Secret of My Success.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Project X.*

761. SPRING VALLEY—CINEMA 45—(352-1445). Through 4/30: *Radio Days.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 4/30: *Tin Men.* Beg. 5/1: *Campus Man.* #2—Through 4/30: *Platoon.* Beg. 5/1: *The Allnighter.*

763. STONY POINT—9 W—(942-0303). *Police Academy 4.*

764. SUFFERN—LAFAYETTE—(357-6030). Through 4/30: *The Aristocats; Outrageous Fortune.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Through 4/30: *Platoon.* Beg. 5/1: *The Allnighter.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*My Demon Lover.* #2—*Blind Date.* #3—*Raising Arizona.*

802. DANBURY—CINEMA—(748-2923). #1—*The Aristocats; Tin Men.* #2—*Extreme Prejudice.*

803. DANBURY—PALACE—(748-7496). #1—Through 4/30: *Slaughter High.* Beg. 5/1: *American Ninja 2.* #2—*Lethal Weapon.* #3—*Project X.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *The Allnighter.*

806. FAIRFIELD—COUNTY—(334-1411). *Raising Arizona.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—Through 4/30: *Platoon.* Beg. 5/1: *The Allnighter.*

808. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Blind Date.* #2—Through 4/30: *Platoon.* Beg. 5/1: *Tin Men.*

810. NORWALK—CINEMA—(838-4504). #1—*My Demon Lover.* #2—Through 4/30: *The Aristocats; Lethal Weapon.* Beg. 5/1: *Malone.*

811. NORWALK—NORWALK—(866-9202). Through 4/30: *Police Academy 4.* Beg. 5/1: *The Allnighter.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 4/30: *The Aristocats; Outrageous Fortune.*

813. SOUTH NORWALK—SONO—(866-9202). 4/28–30: *Hour of the Star.* 5/1–7: *'Round Midnight.*

814. SPRINGDALE—STATE—(325-0250). Through 4/30: *Police Academy 4; Hoosiers.*

815. STAMFORD—AVON—(324-9205). #1—Through 4/30: *Slaughter High.* Beg. 5/1: *American Ninja 2.* #2—*The Aristocats; Outrageous Fortune.*

816. STAMFORD—CINEMA—(324-3100). #1—*My Demon Lover.* #2—*Project X.* #3—*Extreme Prejudice.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Blind Date.* #2—*Lethal Weapon.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Extreme Prejudice.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Tin Men.* #2—*Extreme Prejudice.* #3—(227-9619). *Project X.* #4—(226-6666). *Blind Date.*

820. WESTPORT—POST—(227-0500). *Raising Arizona.*

821. WILTON—CINEMA—(762-5678). *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*My Demon Lover.* #2—*Blind Date.* #3—Through 4/30: *The Secret of My Success; The Aristocats.* Beg. 5/1: *Campus Man.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Secret of My Success.* #2—*Project X.*

902. JERSEY CITY—STATE—(653-5200). #1—Through 4/30: *Slaughter High.* Beg. 5/1: *Creepshow 2.* #2—*Extreme Prejudice.* #3—Through 4/30: *Police Academy 4.* Beg. 5/1: *American Ninja 2.* #4—*My Demon Lover.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Police Academy 4.* #3—*Angel Heart.* #4—*Hollywood Shuffle.* #5—*The Princess Academy.* #6—*Project X.* #7—*Raising Arizona.* #8—*Extreme Prejudice.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Platoon.* #3—*The Secret of My Success.* #4—*Outrageous Fortune.* #5—*My Demon Lover.* #6—*Blind Date.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 4/30: *Police Academy 4; Street Smart.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Extreme Prejudice.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—*My Demon Lover.* #2—Through 4/30: *Hollywood Shuffle.* Beg. 5/1: *American Ninja 2.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Blind Date.*

914. LIVINGSTON—COLONY—(992-0800). *Tin Men.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Aristocats; Platoon.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—Through 4/30: *Blind Date.* Beg. 5/1: *Malone.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 4/30: *Platoon.* Beg. 5/1: *The Allnighter.* #2—*The Secret of My Success.* #3—*Tin Men.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Police Academy 4.* #2—Through 4/30: *Angel Heart.* Beg. 5/1: *Creepshow 2.* #3—*The Aristocats.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Through 4/30: *Blind Date.* Beg. 5/1 (tent.): *Campus Man.* #2—Through 4/30: *Lethal Weapon.* Beg. 5/1: *Malone.* #3—Through 4/30: *Tin Men.* Beg. 5/1: *Creepshow 2.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Extreme Prejudice.* #2—*Project X.* #3—*Raising Arizona.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Raising Arizona.* #2—*Project X.* #3—*Lethal Weapon.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 4/30: *Radio Days.*

931. CRANFORD—RKO—(276-9120). #1—*A Ro With a View.* #2—*The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). Program available.

933. LINDEN—QUAD—(925-9787). #1—*The Secret My Success.* #2—*Tin Men.* #3—Through 4/30: *Bl Date.* Beg. 5/1: *The Allnighter.* #4—Through 4/ *Police Academy 4.* Beg. 5/1: *Malone.* #5—*Project X*

934. UNION—FIVE POINTS—(964-3466). #1—Throu 4/30: *Police Academy 4.* Beg. 5/1: *Creepshow 2.* #2 *Project X.*

935. UNION—LOST PICTURE SHOW—(964-4497). *P toon.*

936. UNION—RKO—(686-4373). #1—*My Demon Lo* #2—Through 4/30: *The Aristocats; The Housekee* Beg. 5/1: *Creepshow 2.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Bl Date.* #2—*Raising Arizona.* #3—*Police Academy 4.*

938. WESTFIELD—TWIN—(654-4720). #1—*Plato* #2—Through 4/30: *Outrageous Fortune.* Beg. 5 *Malone.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—T *Princess Academy.* #2—Through 4/30: *Hoosiers.* B 5/1: *Malone.* #3—*Tin Men.*

951. CLOSTER—CLOSTER—(768-8800). *The Aristoc Outrageous Fortune.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-366 #1—*The Secret of My Success.* #2—*My Demon Lo* #3—*Tin Men.* #4—*Extreme Prejudice.*

953. EMERSON—TOWN—(261-1000). #1—*Project* #2—Through 4/30: *Blind Date.* Beg. 5/1: *Malone*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Pr cess Academy.* #2—*Slaughter High.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Blind D* #2—*Police Academy 4.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Rais Arizona.* #2—*Project X.*

957. FORT LEE—SHARON—(224-0202). Through 4/ *Platoon; A Room With a View.*

958. OAKLAND—TWIN—(337-4478). #1—*Tin M* #2—*Blind Date.*

959. PARAMUS—CINEMA 35—(845-5070). *The Princ Academy.*

961. PARAMUS—RKO BERGEN MALL—(845-444 Through 4/30: *The Aristocats; Children of a Lesser G*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1 *Blind Date.* #2—Through 4/30: *Angel Heart.* B 5/1: *The Allnighter.* #3—Through 4/30: *Making M Right.* Beg. 5/1: *American Ninja 2.* #4—Throu 4/30: *Platoon.* Beg. 5/1: *Malone.* #5—*Project X.* #6 *The Secret of My Success.* #7—*Extreme Prejudice.* #8 *Police Academy 4.* #9—*Lethal Weapon.* #10—*Rais Arizona.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1 Through 4/30: *Tin Men.* Beg. 5/1: *Creepshow 2.* #2 *My Demon Lover.* #3—Through 4/30: *The Houseke er.* Beg. 5/1: *Campus Man.*

964. RAMSEY—CINEMA—(825-2090). Through 4/ *The Aristocats; Blind Date.* Beg. 5/1 (tent.): *Cam Man.*

965. RAMSEY—INTERSTATE—(327-0153). Program available.

966. RIDGEFIELD PARK—RIALTO—(641-061 Through 4/30: *Tin Men.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1 *Blind Date.* #2—*Project X.* #3—*Raising Arizona.* #4 Through 4/30: *The Aristocats; Radio Days.*

968. RUTHERFORD—WILLIAMS—(933-3700). Progra unavailable.

969. TEANECK—MOVIE CITY—(836-3334). #1—*H siers.* #2—*Radio Days.* #3—*The Aristocats; Outrage Fortune.* #4—*The Princess Academy.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-222 #1—*Extreme Prejudice.* #2—*The Secret of My Succe* #3—Through 4/30: *Children of a Lesser God.* Be 5/1: *The Allnighter.*

971. WESTWOOD—PASCACK—(664-3200) #1—*My D mon Lover.* #2—*Tin Men.* #3—Through 4/30: *T Princess Academy.* Beg. 5/1: *Malone.* #4—*Police Aca my 4.*

BRIEF MOVIE REVIEWS

nis index, arranged in alphabetical order, includes ost, but not necessarily all, films currently playing.

ne date in parentheses at the end of the capsule views refers to the issue of *New York* in which David enby's review originally appeared; the numbers which llow the reviews refer to the theater numbers in the tings pages immediately preceding this section.

PAA RATING GUIDE

:	**General Audiences. All ages admitted.**
G:	**Parental Guidance Suggested. Some material may not be suitable for children.**
G-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
:	**No one under 17 admitted.**

NEW FILMS

New films recommended by *New York*'s critic.

HE ALLNIGHTER—(1 hr. 32 min.; 1987) Three young women at a Southern California college gear up for the party of the year on the eve of their graduation. With Susanna Hoffs, Dedee Pfeiffer, Joan Cusack, Pam Grier, and Michael Ontkean. Screenplay by M. L. Kessler and Tamar Simon Hoffs. Dir. Tamar Simon Hoffs. PG-13. **33, 48, 65, 109, 210, 211, 216, 218, 222, 302, 313, 500, 509, 510, 518, 523, 601, 616, 625, 705, 713, 715, 762, 800, 805, 807, 811, 917, 933, 962, 970**

MERICAN NINJA 2: THE CONFRONTATION—(1 hr. 26 min.; 1987) While on assignment in the Caribbean, two American military men meet up with a band of ninja warriors. With Michael Dudikoff, Steve James, Larry Poindexter, and Gary Conway. Screenplay by Conway and James Booth; story by Conway. Dir. Sam Firstenberg. R. **3, 36, 89, 90, 91, 100, 103, 106, 109, 111, 204, 207, 210, 215, 218, 219, 221, 300, 306, 312, 313, 318, 503, 508, 518, 611, 618, 621, 625, 702, 708, 711, 724, 756, 803, 815, 902, 911, 962**

NGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel*, by William Hjortsberg. Dir. Parker. R. **6, 7, 67, 320, 502, 623, 903, 918, 962**

'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A beautiful young woman on vacation with her mother on the Riviera tries to seduce her mother's young lover. With Valerie Kaprisky, Bernard Giraudeau, and Caroline Cellier. Screenplay by Christopher Frank, based on his novel. Dir. Frank. **49**

THE ASSAULT—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. Fons Rademakers. (2/16/87) PG. **10, 526, 630**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours*, and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **21, 33, 60, 85, 106, 112, 200, 206, 212, 215, 216, 221, 302, 310, 314, 401, 505, 506, 512, 514, 518, 520, 523, 528, 529, 600, 606, 609, 610, 611, 616, 618, 621, 625, 631, 635, 638, 703, 706, 711, 713, 718, 722, 724, 754, 759, 801, 809, 817, 818, 819, 900, 904, 912, 916, 919, 933, 937, 953, 955, 958, 962, 964, 967**

BURGLAR—(1 hr. 38 min.; 1987) Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait and Lesley Ann Warren. Screenplay by Joseph Loeb III, Matthew Weisman, and Hugh Wilson, based on Lawrence Block's "Burglar" books. Dir. Wilson. R. **33, 89, 112, 220, 320, 530**

CAMPUS MAN—(1 hr. 34 min.; 1987) A college diving champion poses for a beefcake calendar and loses his amateur-athlete status: a comedy. With Steve Lyon, Morgan Fairchild, and Miles O'Keeffe. Dir. Ron Kasden. PG. **39, 207, 210, 215, 300, 306, 314, 317, 505, 506, 509, 518, 601, 611, 613, 621, 625, 634, 700, 715, 721, 722, 762, 900, 919, 963, 964**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **11, 48, 314, 626, 700, 808, 961, 970**

THE ELEMENT OF CRIME—(1 hr. 44 min.; 1984) In post-apocalypse Europe, a series of crimes is revealed through the flashbacks of a detective under hypnosis for crippling migraines. With Michael Elphick, Esmond Knight, Jerold Wells, and Me Me Lei. Screenplay by Lars von Trier and Niels Vorsel. Dir. von Trier. **87**

EXTREME PREJUDICE—(1 hr. 44 min.; 1987) A Texas Ranger and a drug smuggler living south of the border—childhood friends whose paths diverged—have a deadly confrontation. With Nick Nolte, Powers Boothe, Michael Ironside, Maria Conchita Alonso, and Rip Torn. Screenplay by Deric Washburn and Harry Kleiner; story by John Milius and Fred Rexer. Dir. Walter Hill. R. **7, 31, 44, 68, 69, 85, 89, 100, 101, 103, 104, 112, 200, 216, 218, 219, 220, 222, 300, 301, 312, 316, 322, 403, 504, 505, 506, 512, 514, 518, 523, 527, 529, 532, 602, 606, 609, 611, 612, 616, 621, 625, 633, 702, 703, 706, 709, 712, 724, 754, 802, 816, 818, 819, 902, 903, 910, 920, 952, 962, 970**

FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4, 87**

FOREVER, LULU—(1 hr. 26 min.; 1987) Hanna Schygulla stars as a penniless SoHo writer on the brink of suicide who ends up on the trail of a mysterious woman named Lulu. With Deborah Harry, Alec Baldwin, Paul Gleason, Dr. Ruth Westheimer, and Annie Golden. Written and directed by Amos Kollek. R. **52**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **54**

THE HANOI HILTON—(2 hr. 10 min.; 1987) This dogged celebration of downed American fliers held by the Vietnamese—a mix of noble suffering, anti-liberal finger-pointing, and sheer exploitation—has the glum consistency of cement. The writer-director Lionel Chetwynd never establishes a pattern of intricate, furtive relations among the men; his color palette is dreary, the tempo dirgelike. After making much of the men's fear of "breaking" under torture, he appears to lose interest in the men who *have* been tortured. Michael Moriarty, draining the vitality out of his lines, is miscast as a heroic Navy flier adjusting to long-term imprisonment. The veteran Aki Aleong, playing the "cultivated," sadistic prison commandant, gets to speak the allegedly prescient lines that reveal Chetwynd's loathing of anti-war liberals. With Jeffrey Jones and David Soul. (4/13/87) R. **37**

HEAVEN—(1 hr. 20 min.; 1987) A look at questions about the afterlife, using archival footage and interviews. The directorial debut of actress Diane Keaton. PG-13. **46**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black*, more *street*. So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear*, with himself playing the heroes. Townsend gives us a succession of movie-culture parodies, including a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 87, 112, 217, 304, 530, 903, 911**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **507, 531, 814, 950, 969**

THE HOUSEKEEPER—(1 hr. 36 min.; 1987) A housekeeper is driven to madness and murder trying to conceal her inability to read. Screenplay by Elaine Waisglass, based on the novel *A Judgment in Stone*, by Ruth Rendell. With Rita Tushingham. Dir. Ousama Rawi. **37, 52, 509, 516, 612, 625, 702, 715, 936, 963**

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of the D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeyed with his wife in 1922, disgusted with English censorship and xenophobia. With Colin Friels, Judy Davis, John Walton, and Julie Nihill. Screenplay by Evan Jones. Dir. Tim Burstall. R. **10, 630**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **7, 33, 50, 68, 85, 89, 109, 111, 112, 207, 210, 219, 221, 222, 300, 304, 306, 312, 313, 318, 503, 509, 513, 518, 520, 525, 530, 600, 606, 608, 611, 625, 634, 700, 705, 706, 715, 722, 725, 754, 803, 805, 810, 817, 903, 919, 921, 962**

MAKING MR. RIGHT—(1 hr. 40 min.; 1987) Susan Seidelman's new farce is about a scientist (John Malkovich) who creates an android (Malkovich again) in his own image, and the women who mistake one for the other. The movie plays at a level of grating obviousness, and Malkovich is probably the wrong choice for the lead, but there are a few compensations—the tacky Jewish-Cuban Miami settings, which Seidelman celebrates with loving care, and the work of Ann Magnuson as a driven P.R. ace. Magnuson, a New York performance artist, is crisp, beautiful, pulled together, with foxy Shirley MacLaine eyes. It's a sour moment, however, when someone this bright falls for the android. With Laurie Metcalf and Glenne Headly. (4/27/87) PG-13. **20, 64, 80, 200, 206, 513, 533, 601, 621, 627, 636, 700, 723, 725, 962**

MALONE—(1 hr. 32 min.; 1987) Burt Reynolds stars as an ex-government agent who tries to clean up a town that is being terrorized by a radical group. With Cliff Robertson, Lauren Hutton, Kenneth McMillan, Cynthia Gibb, and Scott Wilson. Screenplay by Christopher Frank, based on the novel *Shotgun*, by William Wingate. Dir. Harley Cokliss. R. **20, 33, 42, 89, 103, 106, 109, 200, 207, 216, 218, 222, 302, 313, 315, 500, 505, 509, 514, 518, 520, 526, 600, 611, 612, 616, 625, 631, 634, 709, 714, 723, 724, 754, 810, 916, 919, 933, 938, 950, 953, 962, 971**

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This almost-good melancholy science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a good lyrical-mystical bit at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. Much of the rest of the picture is unproductively moody and static. See it if you're in a dreamy, self-pitying mood. Written and directed by Eliseo Subiela. (4/6/87) R. **53**

MEMED, MY HAWK—(1 hr. 44 min.; 1984) Peter Ustinov directed, wrote the screenplay (based on the novel by Yashar Kemal), and stars in this story of a tyrannical Turkish feudal lord in the 1920s and a rebellious young man who tries to undermine his rule. With Herbert Lom, Denis Quilley, Michael Elphick, Simon Dutton, and Leonie Mellinger. PG-13. **40**

MY DEMON LOVER—(1 hr. 30 min.; 1987) A romantic comedy about a young man who, when excited by the opposite sex, transforms into a different being. With Scott Valentine, Michelle Little, Arnold Johnson, and Robert Trebor. Screenplay by Leslie Ray. Dir. Charles Loventhal. PG-13. **24, 36, 62, 100, 103, 109, 112, 204, 207, 210, 214, 216, 218, 219, 221, 302, 304, 311, 313, 315, 400, 403, 500, 504, 508, 510, 512, 518, 523, 530, 603, 606, 608, 610, 625, 635, 705, 706, 711, 715, 723, 752, 801, 810, 816, 900, 902, 904, 911, 936, 952, 963, 971**

MY LIFE AS A DOG—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A comedy-drama about the mischievous adventures of a clever twelve-year-old Swedish boy. With Ingemar Johansson. Dir. Lasse Hallström. **81**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight back against the monstrous Freddy Krueger (Robert Englund). With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **6, 36, 89, 112, 320, 502, 530, 608, 626**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **20, 201, 501, 511, 515, 521, 522, 530, 608, 620, 621, 625, 626, 710, 714, 764, 812, 815, 904, 938, 951, 969**

PADRE NUESTRO—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. An elderly cardinal, once a favored choice for the papacy, leaves the Vatican and returns to his native Castilian village only to discover he has a daughter and granddaughter. With Fernando Rey, Francisco Rabal, and Victoria Abril. Dir. Francisco Regueiro. **84**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 33, 89, 90, 112, 200, 206, 214, 220, 305, 317, 319, 401, 500, 501, 505, 509, 511, 512, 515, 518, 526, 530, 606, 608, 624, 625, 626, 636, 704, 706, 710, 713, 714, 723, 757, 762, 800, 807, 809, 904, 915, 917, 935, 938, 957, 962**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **3, 33, 65, 89, 91, 100, 109, 111, 112, 204, 207, 210, 216, 218, 219, 221, 222, 300, 301, 309, 316, 405, 505, 509, 510, 518, 530, 603, 606, 608, 624, 625, 708, 714, 717, 723, 724, 763, 811, 814, 818, 902, 903, 906, 918, 933, 934, 937, 955, 962, 971**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Desp
serious problems, this "bio-pic" about English pla
wright Joe Orton (1933–1967) is a vivid, funny, a
horrifying movie. The great young English actor Ga
Oldman plays Orton, a working-class boy fro
Leicester who fell in love at eighteen with Kenne
Halliwell (Alfred Molina), an older, better-educat
man. The two men lived together for sixteen years
a classically terrible marriage. Halliwell, who had
tistic ambitions of his own, passed on his education
Orton, who then went on to write the barbed, satiri
plays (*Entertaining Mr. Sloane, Loot, What the But
Saw*) that made his reputation as England's best co
playwright. Halliwell, meanwhile, grew jealous, a
finally, in a fit of rage, bludgeoned Orton to death a
killed himself. At its best, this frightening story has
Ortonesque insolence and spunk mixed with rue
tenderness: The irony is that Orton, the black-come
nihilist and sexual adventurer, was a victim of his m
domestic and conventional habits. Unfortunately,
fred Molina—made up to look grotesquely unattra
tive (the actual Halliwell was handsome)—gives
screeching, embarrassing performance, and the stru
tural devices used to give the movie a tone of authe
ticity are laborious and unnecessary. With Vane
Redgrave. Screenplay by Alan Bennett, from Jo
Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81**

PROJECT X—(1 hr. 47 min.; 1987) A likably hok
thriller about a young man in the Air Force (Matth
Broderick) who tries to save a chimp from some let
military experiments. Jonathan Kaplan, a graduate
the Roger Corman school of B-movie directors, gi
the material a charge of suspense and a touch of h
ror-movie creepiness. Written by Stanley Weis
(4/27/87) PG. **20, 25, 33, 47, 66, 85, 101, 102, 11
204, 221, 222, 300, 304, 306, 312, 313, 315, 31
405, 503, 504, 506, 509, 514, 518, 519, 523, 52
532, 600, 606, 608, 610, 611, 612, 618, 621, 62
637, 706, 708, 709, 715, 721, 722, 755, 760, 80
816, 819, 901, 903, 920, 921, 933, 934, 953, 95
962, 967**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's
tirical commemoration of forgotten lives from t
great days of American radio is exquisitely crafted
depressed and muffled. Woody weaves together t
groups of people—his large family, living together
awkward, angry intimacy in a Rockaway house, an
number of "glamorous" radio performers and perso
alities enjoying the high life. The distance betwe
the shabby neighborhood Jews and the celebri
swells is bridged by radio's music and gab. If Woo
can't work up much anger at these people, he ca
work up much love for them, either (Mia Farro
floozy turned radio gossip and Dianne Wiest's maid
aunt are welcome exceptions). Some of the vignet
are funny, others are just a whisper; the anecdo
structure is sustained but also a little monotono
With a very large cast of Woody Allen regulars, so
guests, and an appearance at the end (worth waiti
for) by Diane Keaton. (2/9/87) PG. **10, 62, 201, 30
308, 511, 515, 623, 761, 930, 967, 969**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nico
Cage (of the hangdog expression), a thief addicted
knocking over 7-Eleven stores, and tight-lipped lit
Holly Hunter, his wife, are an Arizona couple una
to have a child. When a noisy furniture salesman a
his wife bring forth quintuplets, the young cou
steals one of the children. What they've done does
register on them as a crime; they want to hold on
the child and give him a conventional upbringing.
everything, and everyone, gets in the way. This mo
by Joel and Ethan Coen starts as a kind of comic bal
(narrated by Cage, it might be called "The Ballad o
Recidivist") and becomes a raucous chase, but it ne
loses its sweet-natured farcical tone. As in their fi
film, *Blood Simple*, the filmmakers (Joel directs, Eth
produces, and they both write) find reserves of digni
in dopey characters. The Coens may find stupidi
funny, but they never condescend—the movie's t
lead dummies, you are sure, deserve to have a ki
With John Goodman as an escaped con. (3/16/8
PG-13. **5, 22, 61, 84, 110, 112, 203, 215, 220, 30
304, 309, 313, 404, 505, 510, 516, 525, 527, 60
608, 611, 612, 616, 619, 625, 638, 705, 706, 70
709, 723, 724, 753, 801, 806, 820, 903, 920, 92
937, 956, 962, 967**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) T
filmmaking team of James Ivory (director), Ism
Merchant (producer), and Ruth Prawer Jhabv
(screenwriter) has finally broken through. Their ada

tion of E. M. Forster's early (1908) novel is funny, ivid, physically active, and gloriously beautiful. The lmmakers have kept Forster's ardent tone as well as is satirical wit. The heroine, Lucy Honeychurch Helena Bonham Carter), is an upper-middle-class girl ifled by her upbringing. In Florence, confronted by iolent death and physical passion, she begins to wake p. Cranky and self-deluding, she's not a great heroie, but her unfinished character becomes a battleround on which the forces of social convention and aganism engage in a desperate struggle. With Magie Smith, Denholm Elliott, and Daniel Day Lewis. 3/17/86) **11, 63, 200, 308, 931, 957**

A LUXEMBURG—(2 hr. 2 *min.*; 1986) *In German and* olish, with English subtitles. A dramatized biographical portrait of the political theorist and founder of the ierman Communist Party who was murdered by ghtists in 1919. With Barbara Sukowa. Dir. Margarthe von Trotta. **81**

CENE OF THE CRIME—(1 hr. 30 min.; 1986) In rench, Eng. subtitles. A dark, flowing sex-and-murer thriller, set in southwestern France, from director ndré Téchiné. Catherine Deneuve, the glacéed inernational beauty, gives a surprisingly detailed and motional performance as a divorced bourgeoise living 1 an angry state of frustration. Her son, a duplicitous irteen-year-old, protects a runaway convict, and ien Deneuve falls in love with the guy, which drives n Oedipal wedge between her and the boy. Téchiné as submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's motionally and visually satisfying. With Wadeck tanczak as the outlaw, the extraordinary-looking laire Nebout as Stanczak's old girlfriend, Danielle arrieux as Deneuve's mother, and Victor Lanoux as er ex-husband, a low-voiced sadist. (2/2/87) **11,** New Community Cinema **(Museums, Societies, Etc.)**

SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A tupid farce about success in big business starring that vhirling little man, Michael J. Fox. Tiny, hairless, nd smooth, with an unnervingly placid face—the ace of a wizened child—Fox looks like he's been ipped in polyurethane. If you spilled something on im, he would surely wipe clean. Fox plays a young up from Kansas who starts in the mailroom of a huge onglomerate and takes over the place in a few nonths. In the course of his rise, beautiful women a ead taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of igh finance and corporate life is mainly a caricaure—which is a shame, since the public is more than eady for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herert Ross. (4/27/87) PG-13. **24, 35, 60, 67, 85, 101, 02, 106, 110, 112, 203, 210, 211, 212, 214, 216, 17, 218, 300, 304, 305, 306, 313, 316, 317, 322, 00, 404, 504, 505, 509, 512, 518, 519, 523, 524, 30, 532, 601, 606, 608, 611, 612, 613, 617, 618, 21, 625, 627, 631, 634, 635, 637, 701, 705, 706, 09, 713, 716, 718, 723, 724, 754, 755, 759, 800, 05, 807, 821, 900, 901, 904, 916, 917, 931, 933, 52, 962, 970**

REKARA—(2 hr. 10 min.; 1986) In Japanese, Eng. ubtitles. In early-20th-century Japan, the wayward on of a wealthy businessman becomes involved in a ove triangle that could scandalize his family and lienate his best friend. Dir. Yoshimitsu Morita. **81**

EET LORRAINE—(1 hr. 31 min.; 1987) A comedy bout a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Ronan. Screenplay by Michael Zettler and Shelly Altnan. Dir. Steve Gomer. PG-13. **63**

SWIMMING TO CAMBODIA—(1 hr. 27 min.; 1987) A riumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by onathan Demme, Gray cut in half the three-hour heatrical monologue he had been developing for years, but nothing essential is missing. On the surface, he monologue covers what happened to him when he played a small role in *The Killing Fields,* the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner,* here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang *their Cadillacs into each other, and a quarrel* explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **5, 34, 54, 85, 101, 200, 200, 211, 215, 302, 304, 307, 310, 511, 512, 514, 515, 516, 517, 527, 530, 533, 601, 606, 610, 613, 616, 621, 631, 634, 636, 706, 707, 709, 714, 722, 725, 754, 762, 802, 808, 809, 819, 904, 914, 917, 919, 933, 950, 952, 958, 963, 966, 971**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a Manhattan brothel. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **4, 45**

REVIVALS

AMARCORD—(2 hr. 7 min.; 1973) In Italian, Eng. subtitles. The best of Fellini's later movies, an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **9**

THE ARISTOCATS—(1 hr. 18 min.; 1970) The Disney animated feature about a family of French cats who inherit their mistress's millions. With the voices of Eva Gabor, Phil Harris, Sterling Holloway, Scatman Crothers, and Paul Winchell. Dir. Wolfgang Reitherman. G. **20, 38, 40, 42, 91, 100, 101, 106, 110, 112, 200, 206, 216, 219, 300, 304, 306, 309, 313, 504, 505, 513, 518, 530, 606, 608, 610, 611, 612, 618, 625, 631, 636, 706, 709, 715, 723, 764, 802, 810, 812, 815, 900, 915, 918, 936, 951, 961, 964, 967, 969**

BAND OF OUTSIDERS—(1 hr. 35 min.; 1964) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **8**

CALIFORNIA SPLIT—(1 hr. 48 min.; 1974) One of Robert Altman's most entertaining films. George Segal and Elliott Gould are two addicted gamblers, betting on everything, who go for broke in Nevada. The desperation, the exhilaration, the comedy and squalor of gambling as a way of life have never been captured so well. **2**

COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN—(1 hr. 49 min.; 1982) Robert Altman uses cinematic techniques to celebrate the essence of theater in this adaptation of a third-rate, imitation–William Inge play. A group of women gather for the 20th anniversary of James Dean's death in a Texas-backwater five-and-dime. Altman creates an affecting structure of memory and regret, weaving morose strands of speech into funny and baroque Americana. With Sandy Dennis, Cher, and Karen Black. **2**

GREETINGS—(1 hr. 28 min.; 1968) A cheerfully lousy low-budget counterculture comedy, with jokes on the draft, pornography, Kennedy-assassination buffs, and so on, directed by Brian De Palma in his late twenties. With Robert De Niro (his movie debut) and Gerrit Graham. **2**

HI, MOM!—(1 hr. 27 min.; 1970) Early Brian De Palma satirical comedy with a loose, rambling structure, starring Robert De Niro as a Vietnam vet looking for something to do with his life. Includes the classic "Be Black, Baby" bit about middle-class whites terrorized by a black theater troupe. **2**

HIGH AND LOW—(2 hr. 22 min.; 1963) In Japanese, Eng. subtitles. A thrilling Akira Kurosawa movie, starring Toshiro Mifune, about a wealthy man whose chauffeur's child is kidnapped by mistake instead of his own. Kurosawa, it turns out, works just as excitingly in contemporary settings as he does in period dress. Based on the novel *King's Ransom,* by Ed McBain. **1**

IN THE REALM OF THE SENSES—(1 hr. 55 min.; 1976) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. **2**

INTERIORS—(1 hr. 33 min.; 1978) Woody Allen's austere, solemnly mistaken drama in the style of Ingmar Bergman is often absurd, but by the end its despairing vision of life's inevitable tragedies takes hold, and you're impressed. With Diane Keaton, Mary Beth Hurt, Geraldine Page, Maureen Stapleton, Sam Waterston, and Richard Jordan. **83**

LOVE AND DEATH—(1 hr. 25 min.; 1975) Woody Allen, in love with the classic Russian novels, spoofing the big themes. The visual style is grandly pictorial—the movie spoofs square epics, too. With Woody Allen and Diane Keaton. **83**

MON ONCLE D'AMERIQUE—(2 hr. 3 min.; 1980) In French, Eng. subtitles. Another Alain Resnais (*Last Year at Marienbad*) film with an experimental narrative form. As Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of human conduct, we see the intertwined lives of three complex adults whose behavior illustrates Laborit's principles. Yet there's nothing in this funny and fascinating movie that's cut-and-dried. With Gérard Depardieu, Nicole Garcia, and Roger Pierre. **9**

THE NAVIGATOR—(1 hr. 3 min.; 1924) One of Buster Keaton's masterpieces, this exquisite comedy has sequences of linked physical gags—one idea leading seamlessly to the next—that are among the most perfect ever filmed. Keaton stars as a hapless young millionaire and Kathryn McGuire is his girlfriend. The third star is a huge ocean liner on which the two useless lovers are cast adrift. Dir. Keaton and Donald Crisp. **83**

PLAY IT AGAIN, SAM—(1 hr. 27 min.; 1972) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca,* who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowsy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. **83**

SILKWOOD—(2 hr. 8 min.; 1983) Delicate, beautifully acted, and finally terrifying real-life horror story of the final days of Karen Silkwood, the nuclear-fuel-plant worker who died mysteriously in 1974 while trying to expose hazardous conditions. Silkwood (Meryl Streep), a selfish, ornery, rather sluttish woman, becomes aroused to the dangers of radiation only when exposed herself, and winds up detested by her fellow workers, who are afraid they will lose their jobs. With Kurt Russell and Cher. Screenplay by Nora Ephron and Alice Arlen. Dir. Mike Nichols. **9**

SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST—(1 hr. 56 min.; 1974) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked on a desert island. He becomes the despot and she the slave who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty, often gripping film. With Mariangela Melato and Giancarlo Giannini. **86**

TAKE THE MONEY AND RUN—(1 hr. 25 min.; 1969) Woody Allen's debut as writer-director-star is a beautifully compact, uproariously funny comedy. With Janet Margolin. **83**

THE TREASURE OF THE SIERRA MADRE—(2 hr. 6 min.; 1948) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. With Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. **86**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 29

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, and Hugh Simon. Mon. through Sat. at 8, $30 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $30. Previews now prior to a 4/30 opening. **Music Box Theatre,** 239 West 45th Street (239-6262). 3 hr. All major credit cards. **IRLS**

SLEIGHT OF HAND—John (*Agnes of God*) Pielmeier's suspense thriller, a mix of magic and murder with illusionary effects, directed by Walton Jones. Featured in the cast are Jeffrey De Munn, Harry Groener, Sharon Schlarth, and Cecilia Peck. The magic consultant is Charles Reynolds. Mon. through Thu. at 8, Sat. at 2, $10 to $35; Fri. and Sat. at 8, $10 to $37.50; Wed. at 2, $10 to $30. Previewing now prior to a 5/3 opening. **Cort,** 138 West 48th Street (239-6200). 2 hr. **IRLS**

Now Playing

ALL MY SONS—Richard Kiley stars in a revival of Arthur Miller's drama, with Joyce Ebert, Jamey Sheridan, and Jayne Atkinson, about a midwestern family torn apart when their manufacturing company inadvertently produces defective mechanical parts for Army planes; directed by Arvin Brown. Featured in the cast are Christopher Curry, Dawn Didawick, Kit Flanagan, Stephen Root, Michael Maronna, and Dan Desmond. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $27.50 to $35; Fri. and Sat. at 8, $30 to $37.50; Wed. at 2, $25 to $32.50. **Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

ASINAMALI!—Both written and directed by Mbogeni Ngema, play deals with the 1983 rent strike in Durban, South Africa, and its horrendous consequences. With Ghoyi Ngema, Bheki Mqadi, Bongani Hlophe, Thami Cele. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35 (some $15 seats are available at every performance). **Jack Lawrence,** 359 West 48th Street (307-5452). 2 hr. All major credit cards.

BARBARA COOK—*Concert for the Theatre:* An evening of entertainment by the lady with songs she helped make famous. Tue. through Thu. at 8, $20 to $30; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $25 to $35. **Ambassador,** 219 W. 49th St. (239-6200). 2 hr. **IRLS**

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. Featured in the cast are Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards are accepted. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander are the stars of this final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), hopes to be pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway 52nd Street (239-6200). 2 hr. 20 min. All major cr cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the finished novel by Charles Dickens) lets the audie complete what Dickens was unable to do; directed Wilford Leach. Featured in the cast are George R Karen Morrow, Donna Murphy, and Howard Mc lin. This version proves as frisky as the Central P original, and the Victorian music-hall atmospher even more persuasive in a red-plush setting. M through Sat. at 8, Wed. and Sat. at 2. All performar except for those on the Wed. matinees at 2 ($25 $35) are $35 and $45. $15 tickets for the last row the balcony are on sale the day of the performar **Imperial Theatre,** 249 West 45th Street (239-62 2 hr. 15 min. All major credit cards. ● **IRLS**

FENCES—James Earl Jones stars in August Wils drama which depicts the emotional upheavals exp ienced by a man whose whole life is dominated by conviction that he could have played professio baseball in his youth, and the effect this has on family relationships; directed by Lloyd Richa With Mary Alice, Ray Aranha, Charles Bro Frankie Faison, Courtney Vance. A dignified, unc statedly eloquent, elegant play, artfully controll and well-nigh flawless. Tue. through Thu. at 8, to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 $35; Wed. at 2, $8 to $27.50. **46th Street Theat** 226 W. 46th St. (221-1211). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Cl Leach, Lee Roy Reams, and Denise Lor star in a mu cal based on Bradford Ropes's novel which was m into the 1933 film of the same name. Consensus te this production and cast pure gold and the crown achievement of the late Gower Champion; book is Michael Stewart and Mark Bramble; music, lyrics Harry Warren, Al Dubin. Tue. through Sat. at 8, and Wed. at 2, Sun. at 3, $27.50 to $45. **St. Jam** 246 W. 44th St. (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabro and Ossie Davis star in Herb Gardner's comedy, se and around Central Park, focusing on the life-affi ing relationship between two old-timers; directed Dan Sullivan. With James Rebhorn, Richard Council, Josh Pais, and Jane Fleiss. Tue. through T at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37. Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Boo** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IR**

JACKIE MASON'S THE WORLD ACCORDING TO ME "One of the world's most famous stand-up co dians" appears in an uproariously funny one-n show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; to $30. **Brooks Atkinson Theatre,** 256 West 4 Street (245-3430). All major credit cards. 2 hr. **IR**

ME AND MY GIRL—Robert Lindsay (Jim Dale takes o his role 6/16), Maryann Plunkett, and George S. ing star in the revival of a 1937 musical ("which often downright adorable—we might even call it l able!": John Simon speaking) by L. Arthur R Douglas Furber, and Noel Gay; directed by M Ockrent. An aristocratic family learns that a vul cockney has inherited the title and attempts to conv him into a nobleman. Featured in the very talen cast are Jane Summerhays, Jane Connell, Nick Ull Timothy Jerome, Thomas Toner, Leo Leyden, Justi Johnston, Elizabeth Larner, Eric Huton. Tue. throu Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at $30 to $40. **Marquis,** 46th Street and Broadway (3 0100). 2 hr. 30 min. All major credit cards. **IRLS**

THE MIKADO—The Stratford (Canada) Festival prod tion of the Gilbert and Sullivan operetta, directed a choreographed by Brian MacDonald, has be brought to Broadway by popular demand after a ro ing week at City Center. Featured in the lively cast ic Donkin, Richard McMillan, Marie Baron, John ane, Avo Kittask, Paul Massel, Karen Wood, Karen idmore, and Arlene Meadows. Tue. through Sat. at Sat. and Wed. at 2, Sun. at 3; $25 to $42.50; thru 3. **Virginia Theater,** 245 West 52nd Street (977-370). 2 hr. 15 min. All major credit cards. **IRLS**

MISERABLES—A musical, based on the Victor Hugo ovel; book by Alain Boublil and Claude-Michel honberg, and music by the latter, lyrics by Herbert retzmer, with additional material by James Fenton; d adapted and directed by Trevor Nunn and John aird with their customary panache. Colm Wilkin- n, an Irish tenor who acts as well as he sings, which e does ravishingly, is Jean Valjean; others in the cast e Terrence Mann, Frances Ruffelle, Randy Graff, o Burmeseter, and Jennifer Butt. Story is of a fugi- ve pitted against a cruel and self-righteous police in- ector in a lifelong struggle to evade capture. Mon. rough Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets $16 are available Mon. through Thu. when valid udent I.D.'s are shown at box office. **Broadway,** roadway at 53rd St. (239-6200). 3 hr. 15 min. **IRLS**

ONTH OF SUNDAYS—Jason Robards stars in Bob Lar- y's play about a cynical widower who finds happi- ess terrorizing the nurses a[illegible]es as the "bad boy" a retirement home[illegible] by Gene Saks. With atricia Elliott, I[illegible]gpen, Richard Portnow, Sa- m Ludwig, [illegible] LaFortune. Mon. through Sat. at , Sun. at 2, $22.50 to $37.50; Wed. at 2, $17.50 to 32.50. **Ritz Theatre,** 219 West 48th Street (582-022). 2 hr. 10 min. All major credit cards.

CLOSED

MUSICAL COMEDY MURDERS OF 1940—John Bish- p's witty whodunit, with jokes that come thick and st, and sometimes rise to sublime imbecility. And est of all is the casting, with Richard Seff, Bobo ewis, Michael Ayr, Lily Knight, Pamela Dunlap, uby Holbrook, Dorothy Cantwell, and Kelly Con- ell, all in prime form. Tue. through Fri. at 8, Sat. at 2 nd 8, Sun. at 3 and 7:30; $22.50 to $26. **Longacre,** 20 West 48th Street (239-6200). 2 hr. **IRLS**

NERD—Mark Hamill, Robert Joy, and Peter Riegert Larry Shue's comedy, set in Terre Haute, about an rchitect confronted by a man who once saved his life; irected by Charles Nelson Reilly. Featured in the cast e Patricia Kalember, Pamela Blair, Wayne Tippit, nd Timmy Geissler. Tue. through Thu. at 8, Sat. at , Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to 37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 40 W. 44th St. (944-9450). 2 hr. 15 min. **IRLS**

CALCUTTA!—Long-running erotic revue, devised by enneth Tynan. Among the famous and talented au- ors and composers who have contributed material e Jules Feiffer, John Lennon, Leonard Melfi, Robert enton, Dan Greenberg, Leonore Kandel, Sam Shep- d, and Sherman Yellen; choreography by Margo appington; directed by Jacques Levy. Mon. through ri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and ; $35 to $45. **Edison Theater,** 240 West 47th Street 02-2302). 2 hr. All major credit cards. ● ● **IRLS**

MALION—Peter O'Toole, Amanda Plummer, Lionel ffries, Joyce Redman, Dora Bryan, and John Mills e the stars of a revival of George Bernard Shaw's lassic comedy about a professor who wagers that he an transform a cockney flower girl into a gentlewo- an who could pass for a duchess within six months; irected by Val May. Featured in the cast are Mary each, Osmund Bullock, and Kirstie Pooley. Tue. hrough Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to 42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **lymouth Theatre,** 236 West 45th Street (239-200). 3 hr. All major credit cards. **IRLS**

RDUST—Andre De Shields, Jim Walton, Michele autier, Jason Graae, Maureen Brennan, and Kim riswell are the stars of a musical revue (which had a old-out run Off Broadway); all lyrics by Mitchell arish and music by his countless collaborators; con- eived and directed by Albert Harris. Tue. through at. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; 10 to $35; ($10 rear balcony at every performance). **iltmore Theater,** 261 West 47th Street (582-340). 2 hr. 10 min. All major credit cards.

RLIGHT EXPRESS—Andrea McArdle, Michael Scott regory, Robert Torti, Greg Mowry, and Ken Ard tar in the American version of the hit British musical, y Andrew Lloyd Webber and Richard Stilgoe, cen- ering on a great train race around the United States to etermine the fastest and greatest locomotive of them ll. Cast members play the locomotives and railroad ars. The director is Trevor Nunn. Tue. through Sat. t 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through May. **Royal Court Theatre,** 301 West 55th Steet (956-3500).

BABY WITH THE BATHWATER—A showcase revival of Christopher Durang's comedy about bringing up baby in the 80's; directed by Karen Hildebrand. 4/28 at 7, 4/29 at 3 and 7; $7.50 to $11.50. **American Theater of Actors,** 314 West 54th Street (529-8355).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

BODEGA—Federico Fraguada's drama about the struggle for survival of a Puerto Rican family trapped in a Bronx ghetto; directed by Alba Oms. In English on Wed., Thu., Fri. at 8; in Spanish on Sat., Sun. at 2:30 and 8. $10; 5/6 through 6/28. **Puerto Rican Traveling Theatre**, 304 West 47th Street (354-1293).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th St. (580-1313).

CRACKWALKER—Judith Thompson's play explores the lives of people living in the lowest stratum of society and trying to make the best of it; directed by the author with James Abar. Featured in the cast are Elizabeth Berridge, Graham Greene, Joe Mantello, Matt Craven, and Frances Fisher. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 and $16. **Hudson Guild Theatre,** 441 West 26th Street Closed.

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983 (and rightly so), by Warwik Moss, is a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. With Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3; $16 to $18; through April. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. With Dana Ivey, Morgan Freeman, Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's *Pygmalion*-like play about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face from the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LADY L—Dina Gabrial has adapted Aristophanes's comedy, *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20; from 5/7. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

LITTLE MURDERS—A revival of Jules Feiffer's savage comedy about an Upper West Side family literally beseiged by the violence around them; directed by John Tillinger. Featured in the cast are Fisher Stevens, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, and MacIntyre Dixon. Tue. through Sat. at 8, Sun. at 3; $15 to $18. **Second Stage,** Broadway at 76th Street (873-6103).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

MAN OF LA MANCHA—A revival of the musical by Dale Wasserman (which won ten Tony awards in its first Broadway season), based on *Don Quixote;* directed by Vaughn Patterson. 4/30 at 7:30 ($17 opening night, including a reception) through 5/9. 5/1, 2, 7, 8, 9 at 8, Sat. and Sun. at 3; $12. **St. Bart's Playhouse,** Park Avenue at 50th Street (751-1616).

MILESTONES—A classic Edwardian comedy of manners by Arnold Bennett and Edward Knoblock, directed by Neal Weaver, telling of three generations of an English family over a span of 52 years, Thu. through Sat. at 8, Sun. at 3; $10; through 5/17. Meat and Potatoes Company at the **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MISS JULIE—August Strindberg's play, directed by Maria Mazer, is an 1889 work, one of the first naturalistic plays about the struggle to transcend class and sexual limitations (an aristocrat not so secretly yearns for her houseman). With Caroline Arnold, Shan Sullivan, and Diane Tarleton. Tue. through Sat. at 8, Sun. at 2; $12.50 through $15; 4/28 through 5/6. **Samuel Beckett Theater,** 412 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

ON THE VERGE—Eric Overmyer's comic play, set in locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks, all of whom are delightful); directed by Garland Wright. The characters we care about, and the play draws you in, affectionately and mischievously. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $24; through 5/3. **John Houseman,** 450 West 42nd Street (967-9077).

SALAD DAYS—Matthew Carnahan's comedy about two brothers hired to commit a strange crime of an agricultural nature; directed by Elizabeth Berman Rhoades; with Tom Dybek, Peter Guttmacher, Adam Gish, Michael Rhoades, and Barbara Bradish. Wed. through Sat. at 8; $8; 4/29 through 5/10. (4//29 is a benefit and seats are $20.) **Westbeth Theatre Center,** 151 Bank Street (279-4200).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) featuring in the cast Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24; thru 5/3. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

SHADES OF THE JELLYWOMAN—Jean Doyle, in a one-woman show, plays a young girl growing up in working-class Dublin in the 40s and 50s, written and directed by Peter Sheridan. Wed. through Sat. at 8, Sun. at 3; $10 to $15; through 5/10. **Irish Arts Center,** 553 West 51st Street (757-3318).

SHE STOOPS TO CONQUER—Oliver Goldsmith's charming farce about a bashful youth who mistakes his intended's mansion for an inn; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; 5/8 through 7/19. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

THREE POSTCARDS—A musical play by Craig Lucas and Craig Carnelia is about three women who renew their long-time friendship at a Manhattan restaurant; directed by Norman René. With Maureen Silliman, Craig Carnelia, Jane Galloway, Karen Trott, and Brad O'Hare. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $18 and $20. A Playwrights Horizons production at **Mainstage Theatre,** 416 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Eric Stoltz and Hallie Foote star in Horton Foote's play about suitors in a Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, brings you a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7; $17 to $22. **Playhouse 91,** 316 E. 91st St. (831-2000).

THE WONDERFUL ICE CREAM SUIT—Ray Bradbury's comedy in which six Hispanic men share a city sidewalk and one stunning suit; directed by Sonya Baehr. Featured in the cast are Ian Shupeck, Cliff Batuello, Anthony Ruiz, Neal Bishop, Andres Rieloff, Philip Carrubba, Luis Perez, Emilio del Pozo, Denise Nations, Jon Lerner, and Yvonne Martin. Tue., Thu., and Fri. at 11 a.m.; Thu. through Sat. at 8; Wed. at 2; $14 to $16; 4/29 through 6/13. **Lamb's Theatre Company,** 130 West 44th Street (997-1780).

THEATER COMPANIES

AMERICAN FOLK THEATER—Elaine Jackson's *Birth Rites,* directed by June Pyskacek, is about immigrant mothers in a multi-lingual maternity ward. Thru 5/24. Kerry Kennedy's *Territorial Rights,* directed by Dick Gaffield, is about a poet with a wife and a mistress. 4/30 through 5/23; $12.50 to $15; call theater for specifics. **American Folk Theater,** 241 West 55th Street (757-0220).

AMERICAN LINE—An evening of two one-act plays: James Nicola's *Donuts,* directed by Dierdre Sinnott, featuring Robert Geary and Tony Pierce; followed by Leonard Melfi's *Birdbath,* directed by Richard Hoehler, featuring Laura Bowman and Marcelino Rivera. Fri. and Sat. at 8, Sun. at 7; 5/1 through 17. **Michael Chekhov Studio,** 19 West 36th Street, 8th floor (795-3104).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Marshall W. Mason. Featured in the cast are Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, and Mark Meyers. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—George Bernard Shaw's delightful comedy, *Misalliance;* directed by Geoffrey Hitch. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 5/3. **Equity Library Theatre,** 103rd Street and Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya; also through 5/24, with Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s; also 4/30 through 5/24, Anthony Naylor's *Taylor's Tickler,* featuring Richard Derrington, in the adventures of an enthusiastic but incompetent young poacher. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Bob Morris's *Waving Goodbye,* a comedy about a family's lifestyle and two brothers' special relationship; directed by Robin Saex; with Robert Dorfman and Michael Ornstein. Wed., Thu., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Theatre,** 344 East 14th Street (505-2667).

JUILLIARD SPRING REPERTORY SEASON—5/1, 2, 4 at 8, 5/3 at 2, Richard Brinsley Sheridan's *The School for Scandal,* directed by Michael Langham. 5/7 to 9 at 8, Anton Chekhov's *The Three Sisters,* directed by Peter Maloney. $5. **Juilliard Theater,** 155 West 65th Street (874-7515). **IRLS**

LA MAMA E.T.C.—*Propaganda,* a Jacobean revenge tragedy set satirically in America in the near future, by Matthew Maguire with music by Fred Frith. Featured in the cast are Karla Barker, Rob Elk, David Alton, Faida Lampley, Michael Ryan, and Steven Major White. Wed. through Sun. at 7:30; 5/3 through 24; $15. **La Mama E.T.C Annex Theatre,** 74A East 4th Street (475-7710).

LATIN AMERICAN THEATRE ENSEMBLE—Raul de Cardenas's *Las Carbonell de la Calle Obispo* (in Spanish), a story of four sisters in 1949 Havana; directed by Manolo Perez-Morales. Fri. and Sat. at 8, Sun. at 6; $8; through 5/17. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theatre,** 368 West 20th Street (869-3981).

MANHATTAN PUNCH LINE—Alan Knee's *Second Avenue,* tale of Shlomo, the world's worst tailor, who falls love with a star of the Yiddish stage; directed by Ste Kaplan. With Ned Eisenberg and Julie Garfield. We through Sat. at 8, Sun. at 3; $10. **Judith Anderso** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Beth Henley's *The Luc Spot,* with Mary Stuart Masterson, Amy Madigan, B lita Moreno, Alan Ruck, Lanny Flaherty, Ray Bak and John Wylie; directed by Stephen Tobolowsky, s in a dance hall in Louisiana. Tue. through Sun. at Sat. and Sun. at 2:30; through 5/17; $22 to $2 **Stage I,** 131 West 55th Street (246-8989).

MANHATTAN THEATRE CLUB 2—John Bunzel's *Death o Buick* takes a look at how California lifestyles affe the perfect American family; directed by Jonath Alper. Featured in the cast are Christina Pickles, Sc Plank, Tim Guinee, Brian Evers, and Brian Cousi Through 5/3; $12. Call theater for specifics. **Stage I** 131 West 55th Street (645-5848).

MUSICAL THEATRE WORKS—Through 5/9, *Starmites,* musical by Barry Keating and Stuart Ross poses t question: Can a mere Earth girl save her planet fro the deadly forces of Shak Graa? **CSC Theatre,** 1 East 13th Street (677-0040).

PAN ASIAN REPERTORY THEATRE—Duyee Chang sta in Ch'oe In-hun's *Wha . . . I, Whai, A Long Long Ti Ago,* the first Korean play to enter the repertory, tel of a "miraculous" baby born to a poor peasant coupl directed by Tisa Chang. Tue. through Fri. at 8, Sat. 2 and 8; $12 to $16; 4/28 through 5/23. **Playhou 46,** 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* a Argentinian comedy; *Luisa Fernanda,* a 20th-centu Spanish zarzuela; Eduardo Machado's *Las Damas M dernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejand Casona's *Prohibido Suicidarse en Primavera; En Burlad de Sevilla; La Zarzuela,* an anthology; in repertory. $1 for plays, and $16 for musicals. Phone theater for sp cific details. **Gramercy Arts Theatre,** 138 East 27 Street (889-2850).

THEATRE CLASSICS REPERTORY—Shakespeare's *T Tempest,* with Evan Thompson, Jane Thurow, M chael Latshaw, Charles Matheny, James Gale, an Brian O'Sullivan; directed by Ethel Werfel Owen 4/29 at 1; 4/30 through 5/2 at 7:30; 5/3 at 2:30; $ (exc. 5/2 which is $25). **Theatre of Riversid Church,** 490 Riverside Drive (864-2929).

THIRTEENTH STREET REPERTORY—Israel Horovitz *Line* (in its 13th year); Nancy Beckett's *The Wome Here Are No Different;* Bob Flicker's *Absurdly Yours,* an Rick Foucheux's *Abbey and Veronica.* **13th Street R pertory Theatre,** 50 W. 13th St. (675-6677). ● ●

YORK THEATRE COMPANY—*Shylock,* a musical adapt tion by Ed Dixon of *The Merchant of Venice;* directed b Lloyd Battista. Through 5/3; $10; call theater for sp cifics. In the Chancel of the **Church of the Heave ly Rest,** 2 East 90th Street (534-5366).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealous and murder, adapted from the poems of Oscar Wild and the Greek legend of Hippolytus; directed by Ste ven Baker. Thu. through Sun. at 8; $5. **Dramati Personae,** 25 East 4th Street (673-4382).

THE ART OF WAR—Final work in George Walker's tril ogy which tells of a hard-drinking reporter and hi assistant who are outraged and depressed by the injus tice of the world around them; here they become em broiled in a sinister conspiracy; directed by Stephe Katz. Thu. through Sat. at 8, Sun. at 3; through 5/17 $8 to $10. **New Theatre,** 465 Dean Street, Brookly (718-230-3366).

BAILEY'S DREAM—Susan Champagne's play follows young runaway who stumbles onto a bizarre travelin circus; directed by Phylis Ward Fox. Wed. throug Sat. at 8; $6 and $7; 4/29 through 5/16. **Brookly Playworks,** 674 Fourth Avenue (718-499-2293).

BLACK MEDEA—*A Tangle of Serpents:* Ernest Ferlita' play translates the Euripides story into a black-whit confrontation in the 19th-century American South directed by Ken Lowstetter. Call theater for specifics **Actors Outlet,** 120 West 28th Street (645-0783).

HASTE MAID IN CHEAPSIDE—Thomas Middleton's omedy takes place in the marketplace of London in 613 where everything is up for sale; directed by Denis Thread; with Jody Catlin, Douglas Simes, Paul dwards, Morton Milder, Eddie Furs, Paul Mantell, heila Gordon, Nancy Lipner, Helen Halsey, Dale eever, and Charles Michael Howard. Thu. through at. at 8, Sun. at 3; $8; 4/23 through 5/17. **Musical heater Works,** 440 Lafayette Street (595-6652).

DOORBELL—Bruce Millan's play, directed by Rihard Bly; with Cynthia Princi, Stuart Laurence, and lizabeth Huffman. 4/30, 5/1, 2, 6, and 7, at 8; $8. **eter Xantho,** 320 West 91st Street (362-5777).

JBLE BILL—*Plain Brown Wrapper,* by Keith Reddin which consists of five playlets), followed by *Talking Iinks,* by N. Keifer; both are directed by Victor D'Alorio. Featured in both casts are Tony Yarborough, ally Brookbank, Tobin Wheeler, Cornelia Mills, Royn Lord, Nicholas Levitin, Robert Schiff, and Cyrus Jewitt. Tue. through Sat. at 8, Sun. at 3; $8; through /3. **Nat Horne Theatre,** 440 West 42nd Street 279-4200).

JBLE BILL—*Boys and Girls* by Jon Chironna and Lori Goodman; directed by William Squier; and Paul Boyd's *Kitchen Akimbo,* directed by Ernest Johns. Wed. through Sat. at 8, Sun. at 2; 5/7 through 17; $8. **Dur Studios,** 622 Broadway (764-6197).

IILY PRIDE IN THE 50's—Joan Schenkar's comedy eatures a television-oriented family and takes place nside an enormous TV set during a dinner party; diected by Liz Diamond. Cast consists of four adults nd four children. Thu. through Sun. at 8; $4; 5/7 hrough 31. **Theater for the New City,** 155 First Avenue (254-1109).

N'S HOUSE—Bo Brinkman's play about the ravages of lcoholism in rural Texas, directed by Linda Nerine. Tue. through Sat. at 8, Sun. at 3; $8; through 4/26. **Harold Clurman Theatre,** 412 West 42nd Street 279-4200).

E HORSE'S MOUTH—Mark J. Dunau's comedy, with a 0-character play, performed by a cast of 6, features a pirit guide who takes the audience through a short history of science; directed by John Fleming. Fri. hrough Sun. at 8; $8; through 5/3. **The Cubiculo,** 14 West 51st Street (265-2138).

USE ON THE CLIFF—*Watch Your Step!:* Mystery by George Batson is concerned with a young woman in a wheelchair trapped in a somber mansion on the edge of a cliff; directed by David Zarko. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 5/3. **Riverwest Theatre,** 155 Bank St. (243-0259).

E LITTLE SHOW—AND FRIENDS—A 26-song, 6-sketch revue culled from the shows of Howard Dietz and Arthur Schwartz from 1929 to 1948; directed by David McNitt. Thu. through Sun. at 8, Sat. and Sun. at 3; $10; through 5/10. **All Souls Theatre,** Lexington Avenue at 80th Street (535-3356).

E MEETING—Jeff Stetson's play is about an imaginary encounter between Martin Luther King Jr. and Malcolm X; directed by Judyann Elder. Featured in the cast are Dick Anthony Williams, Felton Perry, and Taureen Blacque. Wed. through Sun. at 7:30, Sat. and Sun. at 3; $8 to $10; through 5/3. **New Federal Theatre,** 466 Grand Street (598-0400).

IIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors, Derek Conte, Christine Linkie, and Jane Wilson, who play all the roles using character heads; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; 4/27 to 5/3, and 5/22 to 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

VER THE SINNER—John Logan's story of Nathan Leopold, Jr., and Richard Loeb who plotted and committed the murder of a youth as an intellectual test; directed by John Swanbeck; featured in the cast are John Petrella, Chet Carlin, Neale Harper, Angel David, Janet Giangrasse. Thu. through Sat. at 8, Sun. at 7; $8; 5/14 through 31. **R.A.A.P. Arts,** 220 East 4th Street (529-5921).

GHTSHADE—Howard Koch's drama about the McCarthy era's effect on innocent "fellow travelers" with the Communist Party; directed by John Morrison. Thu. through Sun. at 8; $8; 5/1 through 25; from 5/1. **New Theater,** 62 East 4th Street (279-4200).

EXTENDED WINGS—Diane Ackerman's memoir of a young woman striving for her pilot's license, adapted by Sara Brooks; directed by John Camera. With Norma Jean Griffin, Neil Lyons, Jeff Vaughn, and Ray Iannicelli. Wed. through Sat. at 8; $8. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

PANTOMIME—Derek Walcott's play, set in a seedy resort on Tobago, in the West Indies, centers on the relationship between a down-at-the-heels performer and a one-time cab driver; directed by Ajene Washington, and featured in the cast are Tim Foley and R. Anthony Richardson. Thu. through Sat. at 8, Sun. at 3; through 5/2; $6. **Hartley House Theatre,** 413 West 46th Street (666-1716).

PERFECT CRIME—Warren Manzi's thriller involves a psychiatrist and a detective in a cat-and-mouse game because he suspects her of murdering her husband; directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, Marc Lutsky, Gordon Cronce, and MacGregor King. Thu. through Sun. at 8; $8; through 5/10. **Courtyard Playhouse,** 39 Grove Street (675-2647).

PIECES OF SHRAPNEL, CIRCA 1950—Le Wilhelm's play about how the lives of the inhabitants of a mountain town are affected when the men and boys leave for the Korean War; featured in the cast are Cecilia Frontero, Joni Schumacher, Susan Williams, Jed Dixon, and Diane Hoblit. Also on the same bill: A one-woman show, by Arin Hamlett, starring Patricia Hicok, called *A Woman Looking for a New Hairdo.* 4/29, 30, 5/1, 2 at 8; $8. At the **Cubiculo Theater,** 414 West 51st Street (265-2138).

READY OR NOT—Michael Smit's musical, set in the midwest in the '50s, tells the story of a motherless thirteen-year-old boy, his father, and the father's fiancée; directed by Tim Vode. Thu. through Sat. at 8, Sun. at 2:30; through 5/17; $8. **INTAR Theatre,** 420 West 42nd Street (279-4200).

REMEMBER ME—Naomi Rubel's play about a German Jewish woman, her grandson, and their German neighbors. 4/23 at 8, 4/25 at 8:30, 4/26 at 3:30 and 7:30; $8. New Theatre Arts Company, **TOMI Theatre,** 23 West 73rd Street (874-6297).

THE SCAMS OF SCAPIN—Molière's 17th-century farce of adventure, romance, and intrigue, translated by Albert Bermel and directed by Michael Parva. 4/30, 5/1 at 2 and 8; $6. **University Theatre,** 35 West 4th Street (598-3067).

THE SCHOOL OF GIORGIONE—Steven Katz's interpretation of the life of the Renaissance painter as told by the Victorian aesthete Walter Pater; directed by Mark Plesent. With Anna Levine, Davidson Thomson, and David Elyha. Wed. through Sun. at 8; $8; 4/29 to 5/3. **Home for CTA,** 44 Walker Street (431-7434).

TEN LITTLE INDIANS—Agatha Christie's great island-locked murder mystery; directed by Fred Fondren. Fri. and Sat. at 8, Sun. at 3; through 5/17; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

TRASH, THE CITY AND DEATH—Rainer Werner Fassbinder's response to the rampant real estate speculation consuming the city of Frankfurt. A Thieves Theater production. Thu. through Sat. at 7:30; Sun. at 2 and 7:30; $10; through 5/10. **NoHo Playhouse,** 2 Bond Street (406-4640).

TRIPLE BILL—Tennessee Williams's *Talk to Me Like the Rain and Let Me Listen;* William Saroyan's *Hello Out There;* and Gary Evans's *Moral Decadence.* 4/29 and 30 at 6 and 8; 5/1 and 2 at 8:30; $5. **Beckman Theatre,** 314 West 54th Street (262-2341).

UNDER MILKWOOD—Dylan Thomas's poetic drama, directed by Christian Bruckner, telling of life from dawn to dusk in a small Welsh village. Fri. and Sat. at 8; $8; through 5/16. **Actors' Factory,** 149 West 29th Street (594-1494).

A VISITOR TO THE VELDT—In Mfundi Vundla's drama, a black Vietnam veteran encounters freedom fighters and they explore the struggle for the South African homeland; directed by Clinton T. Davis. Thu. through Sat. at 8, Sun. at 3; through 5/3; $6. **INTAR Theatre,** 508 West 53rd Street (662-9400).

THE WORLD IS MADE OF GLASS—Morris L. West's drama is based on a true case study, by Carl Jung, which centers on a brief encounter between the product of a decadent upbringing and Jung. Thu. through Sat. at 8, Sun. at 3; through 5/17; $8. **Holy Scapular Church,** 339 East 28th Street (571-7594).

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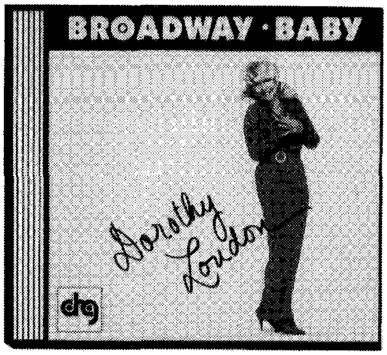
—Roy Hemming,
Stereo Review, March 1987



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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 29

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Krystian Zimerman. Liszt's Piano Concerto No. 1; Bruckner's Symphony No. 2. Carnegie Hall at 8. $11–$15.50.

GUARNERI QUARTET—Alice Tully Hall at 8. Sold out.

PAUL SIMON, with Hugh Masekela, Ladysmith Black Mambazo, Miriam Makeba. Radio City Music Hall at 8. $25, $30.

NEW YORK PHILOMUSICA, Robert Johnson director; clarinetist David Krakauer, pianist Meg Bachman Vas. Hummel's Quartet for Clarinet and Strings; Janacek's *Concertino*, Dvorak's Quintet in G. Merkin Concert Hall at 8. $12.

ORCHESTRA OF ST. LUKE'S, Murray Perahia conductor-pianist. Bach's Brandenburg Concerto No. 3; Mozart's Piano Concertos K. 453 and K. 491. Metropolitan Museum at 8. Benefit for Department of Concerts and Lectures: $100.

HUNTER SYMPHONY AND CHOIR, Clayton Westermann conductor. Haydn's *The Creation.* Hunter College, 69th St. west of Lexington Ave. (772-4448), at 8. $5.

ANDREW VIOLETTE AND MUSICIANS—The composer-pianist *with premieres of nine compositions, performed* by soprano Cherill Bensmen, mezzo-soprano Jennifer Lane, tenor Stephen Sturk, baritone Paul Rowe, cellist Bruce Wang, the Hampshire String Quartet. Weill Recital Hall at 8. $8.

PETER ZUMMO ORCHESTRA—The trombonist-composer with his music, including the premiere of a 1987 arrangement of *Music Minus One Hundred.* Alternative Museum, 17 White St. (966-4444), at 8. $6.

BROOKS KERR, pianist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

COMPOSERS STRING QUARTET—Haydn's "Emperor" Quartet; Albeniz's *Three Pieces;* Shostakovich's Quartet No. 1. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

JUILLIARD STUDENTS—Mozart's Sonata in D, K. 306; Franck's Sonata for Violin and Piano; Kuhlau's Introduction and Variations on a Theme from *Euryanthe.* Alice Tully Hall at 1. Free.

MICHAEL NOSAL, pianist. Mozart, Liszt, Schubert, Ravel. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

MARK SABAT, violinist/**MIMI SWENSEN,** pianist/**DAVID CHRISTENSEN,** cellist. Tartini, Beethoven, Brahms, Haydn. Crystal Pavilion atrium, 805 Third Ave., 49th–50th Sts., at noon. Free.

SHARON SUSNOW, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

CLAREMONT STRINGS—Chamber music. Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

THE DUKE'S MEN—"Celebrate the Duke's Birthday" with the Duke Ellington Society and Universal Jazz Coalition. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $12.50, in advance $10.

WEST SIDE CHAMBER PLAYERS, with soprano Judith Otten, trumpeters James Hamlin, Ron Carson. Music by Pachelbel, Mozart, Vivaldi, Purcell, Scarlatti, Handel. First Unitarian Church Chapel, Monroe and Pierrepont St., Brooklyn, at 8. Free.

COLLEGIUM, Stoddard Lincoln director. Levenson Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 12:15. Free.

Thursday, April 30

NEW YORK PHILHARMONIC, Andrew Davis conductor; New York Choral Artists. Haydn's Symphony No. 104, "London"; Holst's *The Planets.* Avery Fisher Hall at 8. $7.50–$35.

BOSTON SYMPHONY ORCHESTRA—See 4/29.

PAUL SIMON—See 4/29.

EDWARD ALDWELL, pianist. Bach program. Merkin Concert Hall at 8. $9.

JORMA HYNNINEN, baritone; pianist Ralf Gothoni. Schubert's *Die Winterreise.* Metropolitan Musum at 8. $15.

MUSICIANS' ACCORD, Linda Bouchard conductor; soprano Christine Schadberg. Schoenberg's *Brettl Lieder;* Davidovsky's *Synchronisms* No. 2; Schoenberg's *Pierrot Lunaire.* Weill Recital Hall at Carnegie, at 8. $10.

NORMA FRENCH, soprano, with pianist Richard Gordon. Songs by Grieg. Alice Tully Hall at 8. $15.

HABANA: ANTOLOGIA MUSICAL—Repertorio Espanol at Equitable Tower Auditorium, 787 Seventh Ave., 51st–52nd Sts. (889-2850), at 8. $16.

JOELLE LEANDRE/NED ROTHENBERG—"Masters of Extended Technique." Greenwich House, 27 Barrow St. (206-1050), at 8. $10.

ANTHONY COLEMAN, "Light at End?'/**BILL FRISELL**—The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

FLUTE FORCE—Music for flutes by Bach, Joplin, Haydn, Folio, Berthomieu. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

FRANCIS HEILBUT, pianist. JASA, 40 W. 68th St. (724-3200), at 1. Free.

HERBERT BURTIS, organist. Works by Marchand, Moore, Wright. St. Paul's Chapel, Columbia, Broadway and 116th St., at noon. Free.

SHOSHANA KALISCH—"Yes We Sang: A Survivor Sings Songs From the Holocaust." Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 8. $6.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Margaret Leng Tan, flutist Katherine Fink. "Mee the Moderns": Hovhaness's Partita (world premiere) Boulez's *Memoriale* (N.Y. premiere); Yoshimatsu' *Threnody to Toki;* Rasmussen's *Pianissimo furioso* (U.S premiere); Scelsi's *Natura renovatur* (U.S. premiere) Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.

BARGEMUSIC—Violinist-violists Ida Kavafian, Erik Sato, cellist Warren Lash, pianist William Tritt, bassist Joel Quarrington. Bottesini, Beethoven, and Schubert's "Trout" Quintet. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

DOUGLAS HEDWIG, trumpeter, with a Baroque orchestr conducted by Dorothy Klotzman. Brooklyn Colleg Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Friday, May 1

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; pianist John Browning. Haydn's Symphony No. 67; Barber's Piano Concerto, Op. 38; Shostakovich's Symphony No. 5. Carnegie Hall at 8. $12.50–$20.

NEW YORK PHILHARMONIC—See 4/30. Today at 2.

BROOKLYN PHILHARMONIC—See 4/30 . Today at Cooper Union, Third Ave. and 7th St. (254-6374), at 8.

DON CHERRY, *in solo performances on trumpet,* piano and instruments from Mali and Nepal. Works b Coleman, Monk, others, and "world" music. Weil Recital Hall at Carnegie Hall, at 8. $10.

ROYAL NEW YORK DOO-WOP SHOW—The Clovers, Vit Picone and the Elegants, others. Radio City Musi *Hall* at 8. $16.50, $18.50.

AIDA RUBINSTEIN-KOHNOP, pianist. Music of Mozart Schumann, Chopin, Liszt. CAMI Hall, 165 W. 57t St., at 7:30. $8.

LUCY SHELTON, soprano, with pianist Lambert Orkis Tribute to Olivier Messiaen. Calvary Episcopa Church, Park Ave. So. and 21st St., at 11 p.m. $6.

FRANCES MAINS, pianist. Music by Schubert, Beethoven Schumann. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

RUSSIAN VOCAL ENSEMBLE, Nicolai P. Kachanov director. Sacred choral music from the 11th–17th centuries. St. Paul's Chapel, Columbia U., Amsterdam Ave and 117th St. (718-445-5799, after 7 p.m.), at 8. $8

DOWN TOWN GLEE CLUB, Dr. George Mead director; th Bayside Quartet. Drinking and hunting songs fro around the world, Broadway medleys, others. Trinit Church, Broadway and Wall St., at 8. $6.

CREOLE AND ZYDECO MUSIC, with Delton Broussard an Calvin Carriere, the Lawtell Playboys. Washingto Square Church, 135 W. 4th St. (206-1050), at 8. $10.

QUILAPAYUN, pop group from Chile. Town Hall at 8 $12.50–$18.

GEORGE LEWIS, composer, on trombone, tuba, others. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

JUILLIARD STUDENTS—Alice Tully Hall at 8. Free.

Saturday, May 2

NEW YORK PHILHARMONIC, Andrew Davis and Prof. Peter Schickele conductors. Music by P.D.Q. Bach (who else?) and Schickele. "1712" Overture (N.Y. premiere); Schickele's *Bach Portrait;* Overture to *The Abduction of Figaro; Pervertimento* for Bagpipes, Bicycle, and Balloons; *Canzon per sonara sei—count 'em, sei;* Schickele's *Last Tango in Bayreuth.* Avery Fisher Hall at 8. Benefit, Pension Fund: $10–$50.

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; vionist Elmar Oliveira. Tower's *Silver Ladders* (N.Y. remiere); Wieniawski's Violin Concerto No. 2; Sibeus's Symphony No. 5. Carnegie Hall at 8. 12.50–$20.

YORK CHAMBER SYMPHONY, Gerard Schwarz conuctor; cellist Ralph Kirshbaum. Kolb's *Yet That hings Go Round* (world premiere); Barber's Cello oncerto; Beethoven's Symphony No. 7. 92nd Street at 8. $13, $15.

LUKE'S CHAMBER ORCHESTRA/KALICHSTEIN-LAREO-ROBINSON TRIO—Mozart, Bach, Tchaikovsky, lendelssohn, Beethoven. Alice Tully Hall at 7:30. nited Help benefit for Selfhelp (533-7100): 25–$100.

AL NEW YORK DOO WOP SHOW—See 5/1.

MAS LABE, pianist (N.Y. recital debut). Franckauer, Schumann, Schubert, Szymanowski, Rachmainoff. Weill Recital Hall at Carnegie Hall, at 2. $8.

ID KIM, violinist, with pianist Gail Niwa. Handel, rokofiev, Chausson. Merkin Concert Hall at 9. $10.

IEL BARBER, pianist. Weill Recital Hall at 8:30.

GAR EBONY ENSEMBLE, Warren Wilson conductor. Vorks by Da Costa, Still, Rorem. Weill Recital Hall t 5:30. $10.

NE SHORTER QUINTET/JACK DEJOHNETTE AND SPEIAL EDITION, with Lester Bowie. Beacon Theater, roadway and 74th St. (496-7070), at 8. $18.50.

-STARS TALENT SHOW, A Salute to Rhythm & Blues. he Manhattans and D.J. Gerry Bledsoe are co-hosts f the show at 8 p.m. ($15), and The Manhattans will erform at 11 p.m. ($20); Penta Hotel Grand Balloom, Seventh Ave. and 33rd St. (399-4444;Ticke-ron). $25 for both shows.

ISTI NEW YORK, Ransom Wilson director. "Amerian Landscapes": Barber's *Capricorn Concerto;* Adams's *haker Loops;* Copland's *Appalachian Spring*. Cathedral f St. John the Divine, Amsterdam Ave. and 112th St. 662-2133), at 7:30. Free.

ERNATIONAL SONG FESTIVAL—15 amateur and proessional singers, with an orchestra conducted by Juan alazar. Symphony Space at 8. $25.

TY LANE, soprano. Nicholas Roerich Museum, 319 V. 107th St. (864-7752), at 8. Free.

PTYCH—Composers Dary John Mizelle, Scott 'Brien, Don Slepian present four premieres. La Galeria, 6 E. 1st St. (505-2476), at 9. Donation.

LYN SIMON AND FRIENDS—The soprano, with barione Elliot Z. Levine, recorder player Adam Gilbert, aroque cellist Alyssa Pava, harpsichordist Dongsok hin. Clerambault, Purcell, Handel, Telemann. St. ohn's, W. 11th St. and Waverly Pl., at 8. $5.

SIC FOR A WHILE—Judith Davidoff, LaNoue Davenort, Sheila Schonbrun. "Wolkenstein! Travels With swald": music of the world traveler-musician-poet. Ioly Apostles, Ninth Ave. and 28th St., at 8. $8.

S WINTER, soprano/**MARCIA ECKERT,** pianist, with Villiam Barto Jones, Isomi Furukawa, John Godoy. obinson, Turrin, Dallapiccola, Rorem, Bartok. Aannes College of Music, 150 W. 85th St., at 8. Free.

RCO RIZO/THIRD RAIL—"Music . . . It's the Ocean." he Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

SIC OF NORTH INDIA—Shaheed Pervez and Vijay hate. Washington Square Church, 135 W. 4th St. 206-1050), at 8. $10.

ERIE LEVY, violinist. Theodore Roosevelt Birthplace, 8 E. 20th, at 2. House admission $1.

DN-MOZART CHAMBER ORCHESTRA, David Effron onductor; tenor Robert White, French-hornist Jeome Ashby, flutist James R. Schlefer. Corigliano N.Y. premiere), Ives, Becker (N.Y. premiere), Iaydn, Britten, Handel. St. James Cathedral, Jay and illary Sts., Brooklyn (718-783-4235), at 8. $8.

EENS COLLEGE CHORAL SOCIETY/ORCHESTRA, Mauice Peress conductor; soprano Kaaren Erickson, mezo-soprano Lucille Beer, tenor Rodney Nolan, bassaritone John Ostendorf. Mozart's *Mass* in c and *Ave erum Corpus*. Colden Center, LIE and Kissena Blvd., lushing, at 8:30. $7–$9.

OLETO COMES TO BAM—Violinist Joseph Anton wensen, violist Scott Nickrenz, cellist Carter Brey, ianist Yefim Bronfman. Rose's Violin Sonata (N.Y. remiere); Beethoven's Trio in c, Op. 9, No. 3; rahms's Piano Trio in b. Brooklyn Academy of Muic, 30 Lafayette St. (718-636-4100), at 8. $7.50, $10.

ACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom irector; Virginia Grasso, Ann Plagianos, William Barone, Richard Crickenberger; pianist Mark Pakman. Taneyev's *John of Damascus;* Pergolesi's *Miserere* No. 1. Old First Church, Seventh Ave. and Carroll St. (718-439-6360), at 7:30. $7, in advance $6.

Sunday, May 3

AMERICAN SYMPHONY ORCHESTRA, John Mauceri conductor. Stravinsky's *Petrouchka; Adagio* from Mahler's Symphony No. 10; Ravel's *Daphnis et Chloé* Suite No. 2. Carnegie Hall at 3. $6–$19.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artist Cecile Licaud, pianist. Dvorak's *Nocturne;* Beethoven's Trio Op. 1, No. 1; Schuller's String Quartet (N.Y. premiere); Brahms's Quartet No. 2. Alice Tully Hall at 5. $17.50.

INTERNATIONAL ARTISTS ENSEMBLE, Samuel Marder conductor-violinist; guitarist Carlos Barbosa-Lima, pianist Sonia Vargas, harpist Maria Rosa Calvo-Monsano. Works of Villa-Lobos; Bach. Alice Tully Hall at 8. $15–$25.

NEW YORK CHAMBER SYMPHONY—See 5/2. Today at 3.

BILL CROFUT, folksinger/**BENJAMIN LUXON,** baritone. American and British folk music. Town Hall at 2. $6.

A TIME FOR FREEDOM—Solidarity Sunday concert, with the Zemel Choir of London, Malcolm Singer director, and several performers including students and faculty of the Peabody Conservatory of Music, Moshe Cotel conductor. Works by Cotel, Stuchefsky, and Russian Jewish choral music and works for violin. Merkin Concert Hall at 7. $10.

SAMUEL MAMMEL, pianist, with percussionist John Gronert. Works by Liszt, Collier (world premiere), Molzer, Schumann. Merkin Concert Hall at 3. $10.

HERITAGE SYMPHONY ORCHESTRA, Yaacov Bergman conductor; cellist Yehuda Hanani. Barber's *Adagio for Strings;* Schoenberg's *Verklarte Nacht;* Kaufman's Concerto for Cello and String Orchestra; Mendelssohn's Symphony No.1. B'nai Jeshurun Synagogue, 257 W. 88th St., at 8. $10, $15.

READY FOR THE WORLD/THE SYSTEM—Beacon Theater, 74th St. and Broadway (496-7070), at 8. $20.

MUSICA HUMANA, Dorothy Savitch director. Choral music by Gershwin, Ives, Carter, and Brahms's *Liebeslieder Walzer*. St. Michael's Church, 99th St. between Broadway and Amsterdam Ave., at 8. $4.

LISE FRIEDMAN, guitarist. Faculty recital, Hebrew Arts School. Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 3:15. Free.

PATRICIA HANCOCK ROGERS, soprano, with pianist Kelly Wyatt. Handel, Schubert, Price, Perry. Weill Recital Hall at Carnegie Hall, at 2. $12, $13.

HEUI-MEI LIN, pianist. Weill Recital Hall at 5:30.

SOOKJA LEE, soprano, with pianist Barry Farber. Weill Recital Hall at 8:30. $10.

JAMMING UPTOWN IV—Bernard "Pretty" Purdie Quartet, the Ralph Dorsey Ensemble, Gordon Watkins. Harlem School of the Arts, 645 St. Nicholas Ave., near 141st St., at 4. $12.50, $10 in advance.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban zarzuela music. Repertorio Espanol (889-2850), at Equitable Tower Auditorium, 787 Seventh Ave., 51st-52nd Sts., at 3. $16.

ALUMNI ORCHESTRA OF THE THIRD STREET MUSIC SCHOOL SETTLEMENT, Jonathan Sternberg conductor; violist Theodore Israel, soprano Jeanette Scovotti. Music by Vivaldi, Mozart, Grieg. At the school, 235 E. 11th St. (777-3240), at 3. $6.

MUSIC FOR A WHILE—See 5/2. Today at Phyllis Kind Gallery, 136 Green St. at 3. $8.

POWELL QUARTET—Music for flutes by Monteverdi, Byrd, Gibbons, Woutens, others. Metropolitan-Duane Methodist Church, Seventh Ave. and 13th St. (243-5470), at 3. $5.

EBERHARD KUMMER, tenor. Medieval Austrian and German music. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

SHARON LEVIN-BLOCH, flutist/**KAREN STERN,** harpist. Works by Marias, Krumpholz, Fauré, Rossini, Gossec, others. JASA, 40 W. 68th St., at 3:30. $1.

WALTER HILSE, organist. Bach's *Art of the Fugue,* complete. Park Avenue Christian Church, at 85th St., at 3.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor. Benefit for the school: Winners of Bloomingdale House of Music's Young People's Concerto Competition, pianist Simone Dinnerstein and violinist Michael Shih. Glinka, Mendelssohn, Gershwin, Sarasate. Trinity School, 101 W. 91st St. (663-6021), at 7:30. $50, including cocktails and dinner.

AN EVENING WITH KENNY BURRELL AND HIS SPECIAL FRIENDS—Vocalists Sylvia Syms, Milt Grayson; vibraphonist Jay Hoggard, drummer Ben Riley, bassist Dave Jackson. Benefit for St. Matthew's and St. Timothy's Neighborhood Center. At the Church, 26 W. 84th St. (362-6750), at 6. $30–$500.

ANNIVERSARY CONCERT, honoring Virgil Fox on his 75th birthday. Music by Bach, Harrison (N.Y. premiere), Williams (world premiere), Vierne. Organists John Walker, J. David Williams, John Cartwright; pianists David Smyth, Paul Sportelli; Riverside Choir, U. of Maryland percussion ensemble. Riverside Church, the Drive at 122nd St. (222-5900), at 4; $5. At 3, carillonneur James R. Lawson plays a recital.

QUEENS SYMPHONY ORCHESTRA—"Sounds From the Left Bank: Maximalism." Music by Kraft, Weller (world premiere), Gould, Maisel (world premiere), Perle. P.S. 1, 46-01 21st St., L. I. City (718-275-5000), at 3. $6.

GUARNERI STRING QUARTET/KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven, Kodaly, Brahms, Dvorak. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $13–$16.

ODYSSEY CHAMBER PLAYERS, with pianist Wu Han. "Alpine Echoes": Music by Beress (U.S. premiere), Bloch, Stravinsky, Brahms. First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn, at 7. $9, in advance $8 or $15 for two (864-5438).

HORACIO GUTIERREZ, pianist. Mendelssohn, Schumann, Beethoven. Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $8–$17.

WOODY HERMAN AND THE THUNDERING HERD, with clarinetist Richard Stoltzman. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 7. $13–$17.50.

BROOKLYN COLLEGE CHAMBER CHORUS, Harry Saltzman conductor. Music of Monteverdi. Levenson Recital Hall, Flatbush and Nostrand Aves., at 2. $3.

ASPEN WIND QUINTET—Music by Taffanel, Barrows, Szerevonszky, Abrahamsen. Wave Hill, W. 252nd St. and Independence Ave., Bronx (549-3200), at 3. $9.

GRACE CHORAL SOCIETY—See 5/2 for program. Today at 4 at Grace Church, 254 Hicks St., Brooklyn.

BARGEMUSIC—See 4/30. Today at 4.

Monday, May 4

AMERICAN SYMPHONY ORCHESTRA, Peter Tiboris conductor; vocal soloists Ellen Goff Entrikin, Bonnie Forgacs, Dan Entriken, Peter Graham Ashbaugh, with 600 choristers from around the country. *Te Deums* by Berlioz and Walton, each for triple chorus, and by Bruckner. Avery Fisher Hall at 8. $8–$18.

HUEY LEWIS AND THE NEWS, with Lonnie Mack. Madison Square Garden at 8. If still available, $18.50, $20.

DA CAPO CHAMBER PLAYERS—Perle, Adolphe (world premiere), Maxwell Davies, Schwantner (N.Y. premiere), Carter. Merkin Concert Hall at 8. $9.

CHAMBER MUSIC SOCIETY—See 5/3. Tonight at 7:30.

MYUNG JEAN KEH, pianist. Mozart, Beethoven, Chopin, Liszt. Weill Recital Hall at Carnegie Hall at 8. $10.

MUSIC HEARD IN FEDERAL AMERICA—Lecture by Raoul Camus; music by Corelli, Taylor, Brown, Hewitt, Hopkinson. Music from Aston Magna: soprano Sally Sanford, violinist Nancy Wilson, cellist Loretta O'Sullivan, harpsichordist Raymond Erickson. Lincoln Center Library at 7. Free (870-1649).

HAYDN-MOZART CHAMBER ORCHESTRA, David Effron conductor; tenor Robert White, French-hornist Jerome Ashby. Corigliano, Britten, Handel. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

NYU CONTEMPORARY CHAMBER PLAYERS AND ELECTRIC ORCHESTRA, Dinu Ghezzo director. Acoustic and electronic music by Cage, Crumb, Ghezzo, others. Symphony Space at 8. $6.

SHEM GUIBBORY, violinist, with composer-bassist Jeffrey Levine, oboist John Ferrillo, and the Cordier Ensemble. Music by Levine, Prokofiev, Rossini. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

CYNTHIA GITTLEMAN, clarinetist, with pianist Ronald Cappon. Music by Lutoslawski, Saint-Saens, Jeanjean, Hindemith, Brahms. Feinberg Auditorium, 3080 Broadway at 122nd St., at 8. $5.

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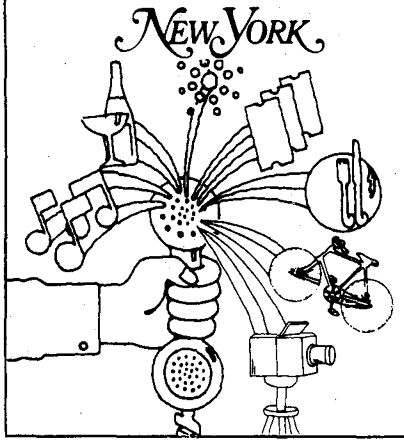

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MUSIC & DANCE

ODYSSEY CHAMBER PLAYERS—See 5/3 for program and price. Tonight at Holy Trinity Episcopal Church, 316 E. 88th St., at 8.

CONSERVATORY COMPOSERS CONCERT, Alexander Nagy director. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

Tuesday, May 5

CHAMBER MUSIC AT THE Y—Kalichstein-Laredo-Robinson Trio. Mozart's Piano Trio, K. 548; Shostakovich's Piano Trio No. 2; Schubert's Piano Trio, D. 898. 92nd Street Y at 8. $11–$15.

ISAAC STERN, violinist. Carnegie Hall at 8. Stage seats.

CHAMBER MUSIC SOCIETY—See 5/3. Tonight at 7:30.

JEFFREY SIEGEL, pianist. "Favorite Concert Waltzes," by Schubert, Ravel, Weber, Johann Strauss. Weill Recital Hall at Carnegie Hall, at 8. $10.

HAYDN-MOZART CHAMBER ORCHESTRA—See 5/2 for program. Tonight at 8, at Christ and St. Stephen's Church, 120 W. 69th St. $6.

GALINA HEIFETZ, violinist, with pianist Gabor Fuchs. Mozart, Prokofiev, Honegger, Debussy, Moissei, Weinberg. Merkin Concert Hall at 8. $8.50.

NEW JERSEY PERCUSSION ENSEMBLE, Raymond Des Roches director. Boulez, Leibowitz, Colgrass, Olan, Biscardi, Wuorinen. Symphony Space at 8. $5.

CONCERT AT THE CONVENT—Susan Coffee conductor. Music by Varèse, Klein (premiere), Walton. Convent of the Sacred Heart, 1 E. 91st St., at 8. $5.

ALYSSA HESS REIT, harpist. Citicorp Center Market, Lexington Ave. and 54th St., at 5:30. Free.

MANNES BAROQUE ENSEMBLE, Nancy Wilson director. Bach, Rebel, Biber, Vivaldi. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JAMES STITH, baritone, with pianist Martin Hennessey. Music of Brahms, Strauss, and Toscanini. Trinty Church, Broadway at Wall St., at 12:45. Free.

JONATHAN DIMMOCK, organist. Works by Messiaen, Heiller, Vierne, Dupré, Barber, Langlais (world premiere). Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. $3.

OPERA

SALVATOR ROSA, by A. Carlos Gomes. Amato Opera, 319 Bowery, at 2nd St. (228-8200). 5/2, 9, 15, 16, 22, 23 at 7:30; 5/3, 10, 24 at 2:30. $10.

THE MERRY WIDOW, by Lehar. Ten Ten Players, in English, directed by Eva Likova. Park Avenue Christian Church auditorium, Park Ave. and 85th St. (879-7669). 5/1, 2, 8, 9 at 8; 5/3, 10 at 2. $10.

GYPSIES, an "East Village opera" about the current art scene, by Thomas M. Kitts. Divine Theatre, 50 E. 7th St. (228-0811). 5/1–17, Thur.–Sun. at 8:30. $8.

LA ZARZUELA—A new revue, featuring over 30 songs from Spanish zarzuelas. Repertorio Espanol, at Gramercy Arts Theater, 138 E. 27th St.; 5/1, 2 at 8 (889-2850). $16.

AIDA, by Verdi. Scenes, arias, duets in concert, by Regina Opera Theater, Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 5/3 at 4. Benefit: $5.

REDUNDANT RARITIES—"Mystery Opera Concert" by Apollo Opera. Turtle Bay Music School, 244 E. 52nd St. 5/2 at 8. $6.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/13. Tickets, $9–$70. 4/27 at 8: *Paquita, Sylvia Pas de Deux, The Leaves Are Fading, Bourrée Fantasque.* 4/28 at 8: *Les Rendezvous, Duets, Sylvia Pas de Deux, Theme and Variations.* 4/29 at 2: *Paquita, Duets, Sylvia Pas de Deux, Theme and Variations.* 4/29 at 8: *Paquita, The Leaves Are Fading, Theme and Variations.* 4/30 at 8: *Les Rendezvous, Pillar of Fire, Bourrêe Fantasque.* 5/1 at 8: *Enough Said*, by Clark Tippett (N.Y. premiere), *Pillar of Fire, Bourrée Fantasque.* 5/2 at 2: *Duets, Sylvia Pas de Deux, The Leaves Are Fading, Bourée Fantasque.* 5/2 at 8: *Donizetti Variations, The Leaves Are Fading, Bourée Fantasque.*

New York City Ballet

NEW YORK STATE THEATER—4/28–6/28. Tickets, $5–$40. 4/28 at 8: *Concerto Barocco, Prodigal Son,*
fare. 4/29 at 8: *Stravinsky Violin Concerto, Valse Tr*
Le Tombeau de Couperin, Gounod Symphony. 4/30 a
La Source, Prodigal Son, Stravinsky Violin Concerto.
at 8: *Le Tombeau de Couperin, Pas de deux, Sinfonia*
tica, Vienna Waltzes. 5/2 at 2: *Prodigal Son, Valse Tr*
Le Tombeau de Couperin, Vienna Waltzes. 5/2 at 8: *C*
certo Barocco, Sinfonia Mistica, Gounod Symphony. 5/
1: *Gounod Symphony, Valse Triste, Le Tombeau de Co*
rin, Fanfare. 5/3 at 7: *La Source, Sinfonia Mistica, S*
vinsky Violin Concerto.

Paul Taylor Dance Company

CITY CENTER THEATER—Through 5/17. 4/28 at 8:
ages, Last Look, Kith and Kin (premiere), to music
Mozart. 4/29 at 8: *Cloven Kingdom, Snow White,*
Edge, by David Parsons (premiere), *Junction, Sun*
4/30 at 8: *Arden Court, Private Domain, A Musical*
fering. 5/1 at 8: *Ab Ovo Usque ad Mala (From Sou*
Nuts), Paean, by Christopher Gillis (premiere), *Pola*
Mercuric Tidings. 5/2 at 8: *Images, Last Look, Kith*
Kin. 5/3 at 3: *Esplanade, Profiles, Aureole, Syzygy.*

Molissa Fenley and Dancers

JOYCE THEATER—4/28–5/3. Tickets, $17. 4/28 at 7:
5/1 at 8, 5/3 at 7:30: *Cenotaph, Eidetic Body, Sepa*
Voices (world premiere), *Energizer.* 4/29, 5/2 at
Geologic Moments. 4/30 at 8, 5/3 at 2: *Second Si*
Esperanto (Part III is a N.Y. premiere).

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—4/29, 5/1 at
5/3 at 2: **Tomov Yugoslav Folk Dance Ensemb**
performing in authentic, handmade costumes. 4/
5/2, 3 at 8: **Mark Haim and Dancers.** The Drive
120th St. (864-2929). $7.50.

Other

ALVIN AILEY AMERICAN DANCE THEATER—5/1 at
Lark Ascending, Witness, Bad Blood, Caverna Mag
5/2 at 8: *Stack-Up, Survivors, Revelations.* Lehman C
lege Center, Bedford Park Blvd. West and Goul
Ave., Bronx (960-8833). $13–$17.50.

ARIELLA VIDACH AND DANCERS—The Field at Pine
ple, 599 Broadway at Houston St. (966-3717). 5/1
9; 5/2, 3 at 8. $7.

BILL COLEMAN AND THE JOE NEWPORT STORIES
"New Territory. BACA Downtown, 111 Willou
by St. (718-596-2222). 5/1 at 8. $7.

CAROLYN LORD/VAN ZANDT ELLIS—Solo dance/solo
ano. St. Mark's Church, Second Ave. and 10th
(924-7882). 5/1, 2, 3 at 8. $7.

DANCEAFRICA '87—Annual festival of workshops
performances. The latter: 5/2 at 8, 5/3 at 2. Two p
grams with a variety of performers and groups. Bro
lyn Academy of Music, 30 Lafayette Ave. (718-6
4100). $12–$22; 16 and under, half-price. See a
Other Events, page 165.

DAVID ALAN HARRIS/DAVID ZAMBRANO, dancer-cho
ographers. Danspace at St. Mark's Church, Sec
Ave. and 10th St. (674-8112). 5/2, 3 at 8:30. $6.

ELLEN WEBB/LAURI NAGEL—Ethnic Folk Arts Cen
179 Varick St. (691-5788). 5/2, 3, 4 at 8:30. $7.

GUAJANA—Modern and jazz dance based on Latin c
tural themes. Pace U. Schimmel Center, opposite C
Hall (962-8231). 5/1, 2 at 7:30. $7.

HARRY/SENTA DRIVER—Program includes a new wo
"Out of the Blue," at Emanu-El Midtown Y
YWHA, 344 E. 14th St. (673-2207). 5/2, 3 at 8.

LYNN SCHNEIDER/HENRY VAN KUIKEN—"Dances Fr
the Edge." Nikolais/Louis Studio, 33 E. 18th
(718-638-4008). 5/1, 2 at 8. $8.

NEW YORK THEATRE BALLET—Benefit performance,
cluding Waring's *Phantom of the Opera, La Cachuc*
Hornpipe, Pas de Quatre. Roundabout Theater, 100
17th St. (679-0401). 5/4 at 8. $35–$250.

RICHARD BULL DANCE THEATRE—New one-act da
plays. Warren Street Performance Loft, 46 Warren
(732-3149). 4/30, 5/1, 2, 7, 8, 9 at 8. $7.

WINDEMERE BALLET THEATRE—Four works staged
choregrapher Sally Hammond.Symphony Space. 5
at 8. $8.

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ress opt:	**Jacket**
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lease check hours and prices in advance. Rising food d labor costs often force restaurateurs to alter prices on ort notice. Also note that some deluxe restaurants ith à la carte menus levy a cover (bread and butter) arge. Many restaurants can accommodate parties in ivate rooms or in sections of the main dining room— k managers for information.

MANHATTAN

Lower New York

MAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

MSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

NGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

APSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

INCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

& 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, chili, soup. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. 10–6. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red current and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms and fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Ent. Thu.–Sat. eves., and Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church Sts. (431-0211). Casual. American. Spcls: grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L daily noon–5. D daily 5–11. S daily 11–2:30. Private parties for 15–30. Ent. nightly. **(M)** **AE, DC, MC, V.**

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YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

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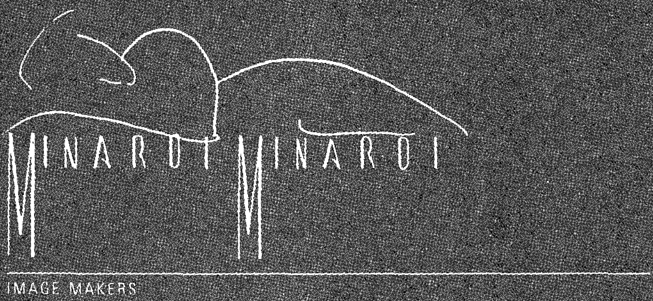

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CHARLOTTE'S CAFE—162 Christopher St. (675-7447 Casual. Southwestern American. Spcls: duck fajita fish of the day wrapped in corn husk, Anaheim chi filled with duxelles. Res. sug. D Tue.–Thu., Sur 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sun. noon– Private parties for 75. Closed Mon. **(M) AE, MC,**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677 4291). Casual. Mexican. Spcls: large combinatio plates, chili rellenos, shrimp con salsa verde. L dail 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC,**

EL FARO—823 Greenwich St. (929-8210). Casua Spanish. Spcls: chicken villarroy, mariscada egg sauc extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon. Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m Sun. 1–midnight. **(M) AE, MC,**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack c lamb, boneless roast duckling Valencia. Res. sug. Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11 Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat. Sun. 11 a.m.–4. Pre-theater D 5–7. **(M) AE, CB, DC, MC,**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020 Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar walnut oil dressing, grilled tuna with confit tomat and lemon basil pasta, warm raspberry gratin wit Grand Marnier butter. Res. nec. L Mon.–Fri. noon 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30 11:30, Sun. 5–10. **(M) AE, CB, DC, MC,**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine an W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Che Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D dail 3:30–1 a.m. **(I) AE, CB, DC, MC,**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Re nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private partie for 35–40. **(M) AE, CB, DC, MC,**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sa from 9:30. **(M) AE, DC, MC,**

LA TULIPE—104 W. 13th St. (691-8860). Casual French. Spcls: papillote de red snapper aux légume fondants, langue Valenciennoise. Res. nec. D onl Tue.–Sun. 6:30–10. Closed Mon. **(E) AE, CB, DC, MC,**

LION'S HEAD—59 Christopher St. (929-0670). Casual American. Spcls: roast duck with green peppercorn sirloin steak with stilton sauce, seafood sausage. Re sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M) AE, DC, MC,**

MITALI—296 Bleecker St., at Seventh Ave. So., (989 1367). Casual. Northern Indian. Spcls: murgh tikk muslam, lamb du-piag, chicken tandoori. Res. sug. Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St** (533-2508). **(I) AE, MC,**

MONTE'S—97 Macdougal St. (228-9194; 674-9456) Casual. Italian. Spcls: homemade pasta, osso buco all milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun noon–11. Closed Tue. **(M) AE, CB, DC, MC,**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and vea chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 1 a.m.–4. D daily 5–midnight. 2 hr. free D parking Ent. nightly from 9. **(M) AE, CB, DC, MC,**

RINCON DE ESPANA—226 Thompson St. (475-9891) Casual. Spanish. Spcls: assorted seafood with green garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3 D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri and Sat. Closed Sun. **(M) AE, CB, DC, MC,**

SEVILLA—62 Charles St., at W. 4th St. (929-3189) Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight **(I-M) AE, DC,**

TEXARKANA—64 W. 10th St. (254-5800). Casual American Regional. Spcls: fried chicken, barbecue teaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. (M) **AE, DC.**

ONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

NESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed swordfish with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

E BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

LKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

YSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

F—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

NDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

E—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

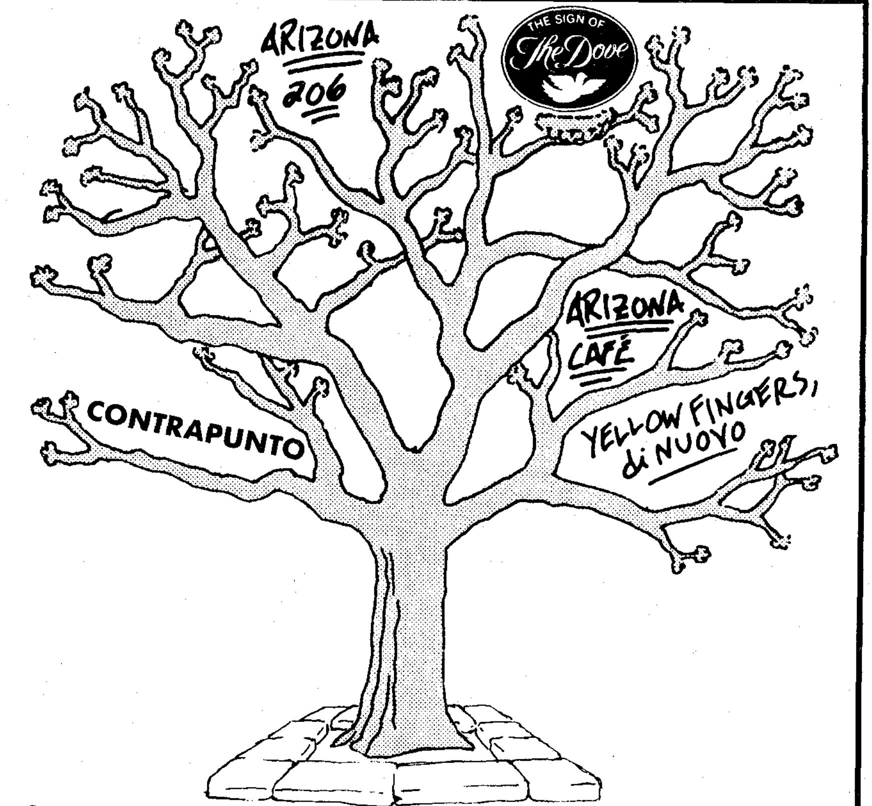
STER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

RK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

L ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

LTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato



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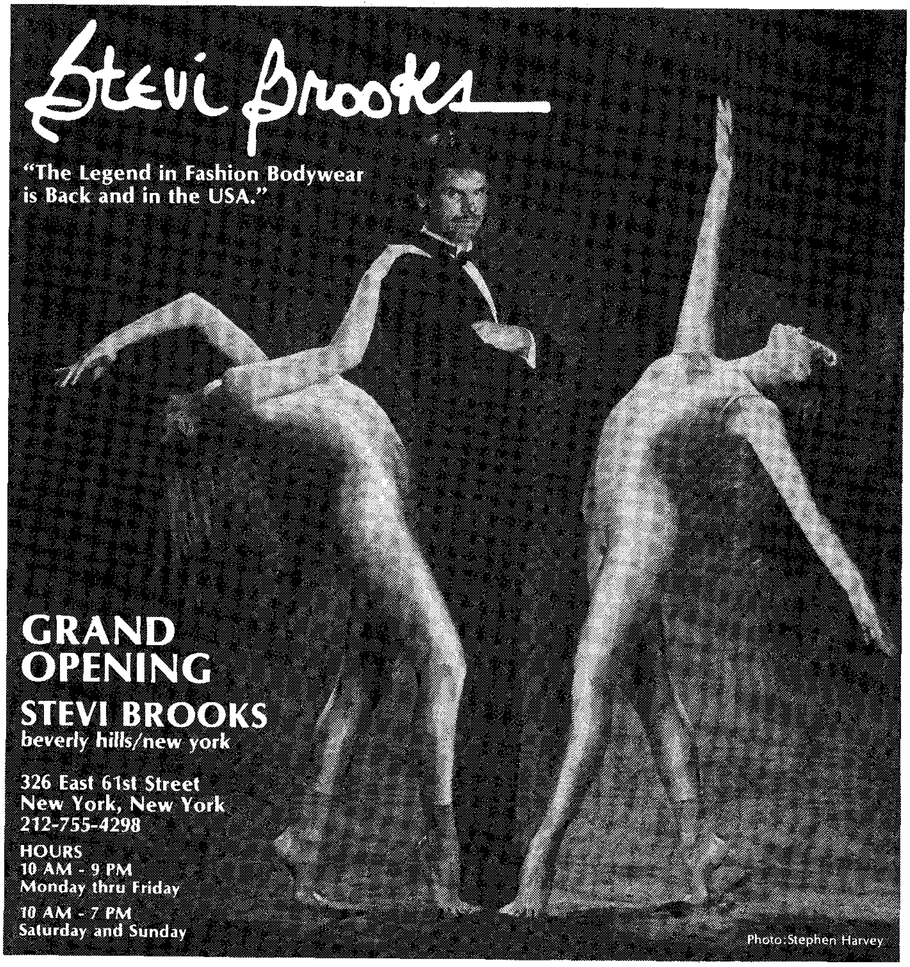

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STARCHES—127 Lexington Ave., bet. 28th–29th Sts. (213-6992). Casual. Continental. Spcls: poached chicken breast with Thai peanut sauce, vermicelli with coconut curry shrimp, stuffed breast of chicken with orange sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 5:50–midnight. Private parties for 50. **(M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake, thru 5/29, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini, and garlic; shrimps, scallops, calamari with artichokes, olives, garlic, and wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also

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Indian Oven—285 Columbus Ave., at 72nd St. (362-7567). **(M)** **AE, CB, DC, MC, V.**

ENS—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

CAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

D HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

EED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

ORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

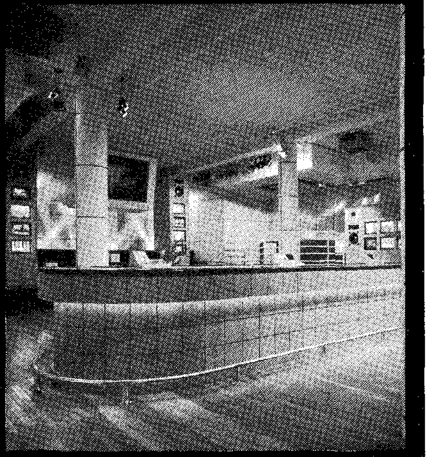
FREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

IBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

IE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

UKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–



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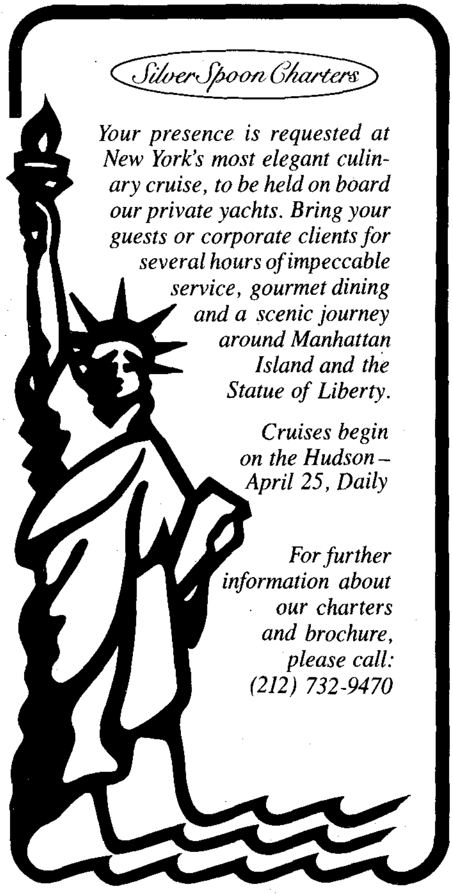

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CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL BISTRO—827 Third Ave. at 51st St. (759-5933/8439). Dress opt. Italian. Spcls: gamberoni alla Bistro, risotto milanese, osso buco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **AE, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KAV KAZIAN—361 E. 49th St. (751-0416). Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flêtan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA TABLE DES ROIS—135 E. 50th St. (838-7275). Casual. French/continental. Spcls: salad croquante, escalope de veau au Calvados et pomme, filet de saumon grille au vin blanc. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Form
French. Spcls: turbot aux courgettes, steak au poivr
l'Armagnac, seasonal game. Res. nec. L Mon.–I
noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, S
5–10:30. Private parties. **(E)** **AE, CB, DC, MC,**

LELLO RISTORANTE—65 E. 54th St. (751-1555). F
mal. Italian. Spcls: spaghettini primavera, petto
pollo Valdostana, scaloppine Castellana. Res. sug
Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, F
Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC,**

LE PERIGORD—405 E. 52nd St. (755-6244). Form
French. Spcls: confit de canard, mignon de ve
crêpes soufflés. Res. nec. L Mon.–Fri. noon–3.
Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and
Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC,

LUTECE—249 E. 50th St. (752-2225). Formal. Fren
Spcls: escalope de saumon à la moutarde, rognons
veau au vin rouge, médaillons de veau aux morill
Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. (
AE, CB, D

PALM—837 Second Ave., at 45th St. (687-2953). C
ual. American. Spcls: steak, lobster. Open Mon.–
noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC,

PRUNELLE—18 E. 54th St. (759-6410). Formal. Clas
cal French. Spcls: canette confite, saumon à la m
tarde, noisette de veau princesse. Res. nec. L Mo
Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. (
AE, CB, DC, MC,

THE QUILTED GIRAFFE—955 Second Ave., bet. 50t
51st Sts. (753-5355). Formal. Nouvelle French. Sp
beluga caviar beggars purses, truffle ravioli, confit
duck, strudel of crabmeat. Res. nec. D Mon.–
6–10. Private parties. Closed Sat.–Sun. **(E)**
AE, CB, DC, MC,

THE RENDEZVOUS—21 E. 52nd St., in Omni Ber
shire Place (753-5970). Dress opt. Nouvelle. R
sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:
S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC,

SCARLATTI—34 E. 52nd St. (753-2444). Jacket
quired. Italian. Spcls: antipasta caldo, pappardelle c
carciofi, pollo contadina, saltimbocca Napolitana. R
nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:
Fri.–Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC,

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Nor
ern Italian/American. Spcls: shrimp Romano, o
buco, lobster fettuccine, fresh seafood. Res. sug.
Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, S
5–11. Private parties for 30–150. Free D parki
Closed Sun. **(M)** **AE, CB, DC, MC,**

SHINBASHI—280 Park Ave., on 48th St. (661-391
Dress opt. Japanese. Tatami and Western seating. R
sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–S
5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC,**

SICHUAN PAVILLION—310 E. 44th St. (972-7377).
sual. Szechuan. Spcls: chicken chunks in garlic sau
Sichuan style jumbo shrimp, crispy whole fish. R
nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:
Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Priv
parties for 10–100. **(M)** **AE, CB, D**

TORREMOLINOS—230 E. 51st St. (755-1862). Casu
Spanish/Continental. Spcls: zarzuela de mariscos,
ella. Res. nec. L Mon.–Fri. noon–3. D Mon.–T
5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. ev
Closed Sun. **(M)** **AE, CB, DC, M**

TRIANON ROOM—445 Madison Ave., bet. 50th–5
Sts., in the Helmsley Palace (888-7000). Jacket r
French/Continental. Spcls: fricassée of lobster a
scallops in a saffron sauce, crisp Long Island ducklin
scalloped breast of chicken with tarragon and crè
fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–
noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–
S 10–12:15 a.m. **(M)** **AE, CB, DC, MC,**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50
Sts. (355-3000). **Bull and Bear:** Jacket require
American. Spcls: prime beef, fresh seafood. Res. sug.
daily noon–3. D daily 5–10. S daily 10–12:30 a.
Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Al**
Restaurant and Cocktail Lounge: Jacket require
Continental/nouvelle. Res. sug. B Mon.–Fri. 6:
a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun.
a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Co
plete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole P
ter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8-
a.m. **(M-E)** **The Waldorf Cocktail Terrace:** T

daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

LGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

MERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

HE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

U TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

ARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

RENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

ALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

O HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

URLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

TALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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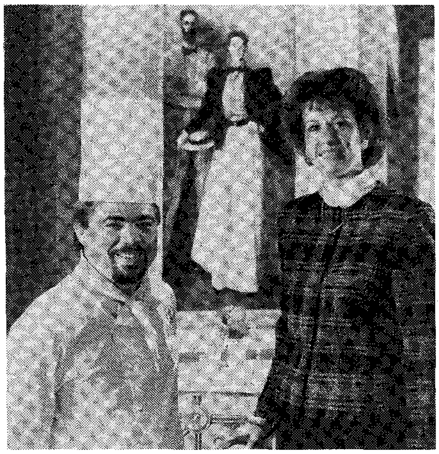

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KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VIEILLE AUBERGE—347 W. 46th St. (247-4284). Casual. French. Spcls: roast leg of veal, magret de canard au bay de cassis, trianon de poisson. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9, Fri.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)**
AE, CB, DC, MC,

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th S
(246-9201). Jacket required. American/seafood. Spc
grilled centre-cut swordfish with orange and cilantr
Maryland crabcakes with lobster and herb sauc
steamed paillard of Great Lakes sturgeon with toma
chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–
Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater
5–6:30 with free parking. **(E)** **AE, CB, DC, MC,**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th St
(307-6340). Casual. Seafood/Continental/Tha
Spcls: shrimp Bangkok, Sea Palace combinatio
Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:3
D daily 4:30–midnight. Bar till 1 a.m. Private parti
for 40. **(I)** **AE, CB, DC, MC,**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53r
54th Sts. (245-7850). Casual. Spcls: smoked a
cured pastrami, corned beef, homemade blintz
stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 1
a.m. **(I)** **No credit card**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave.,
45th St. 315–4690. Casual. Nouvelle America
Spcls: tuna steak au poivre, linguini and shrimp in t
mato sauce. Res. sug. L Mon.–Fri. noon–3:30. D dai
5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC,**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39
floor (757-6662). Dress opt. American/Continent
Spcls: steak Diane flambé, fresh seafood. Res. nec.
Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. En
Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC,**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Ca
ual. Cuban/Spanish. Spcls: stone crabs, roast suckli
pig, paella, black bean soup. Res. sug. Open dai
noon–midnight. Tapas bar. Ent. nightly. Private pa
ties. Reduced rate parking after 5. **(M)**
AE, CB, DC, MC,

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casua
Southwestern American. Spcls: roast quail salad wi
jicama and basil, chili rubbed free-range chicke
cornflour pasta with smoke duck. Res. sug. L Mon.-
Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sa
till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC,**

BRIVE—405 E. 58th St. (838-9393). Formal. Frenc
Spcls: calf's liver Lloyd Macklowe, roast veal and fo
gotten stuffings, old timer's salmon. Res. nec. D on
Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, M**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casua
Italian. Spcls: malfatti aragosta, brodetto, fusilli wi
ciccoria piccante, tagliarini congadoro with yello
red and green pepper. No res. L Mon.–Sat. noo
4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)**
AE, CB, DC, MC,

DEVEREAUX'S—160 Central Park South, in the E
sex House (247-0300). Jacket required for D. Amer
can. Spcls: crayfish bisque with raspberry brand
salmon marinated in riesling wine, grilled fillet of ve
with shiitake mushrooms. Res. sug. B Mon.–Sat.
a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sa
noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30
10:30. Pre-theater D 5:30–7. Post-theater D 10:30
midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)**
AE, CB, DC, MC,

DAWAT—210 E. 58th St. (355-7555). Casual. India
Spcls: patrani nachi, achar ghost, Madhur Jaffrey
baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–
D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private pa
ties for 80. **(M)** **AE, CB, DC, MC,**

FELIDIA—243 E. 58th St. (758-1479). Jacket require
Northern Italian. Spcls: pasutice Istriana, quail wi
polenta, risotto amiraglia. Res. sug. L Mon.–Fr
noon–3. D Mon.–Sat. 5–midnight. Private parties f
15–50. Closed Sun. **(M–E)** **AE, DC, MC,**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket re
quired. Italian. Spcls: 65 kinds of homemade past
Res. sug. L daily 11:30–3. D daily 5–11. **(M)**
AE, CB, DC, MC,

LE PATIO—118 W. 57th St., in the Parker Meridie
(245-5000). Casual. American/French. Spcls: coq a
vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-
Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L dai

ly noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

URICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

E NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

RK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

TROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

ONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

E RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

RRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D

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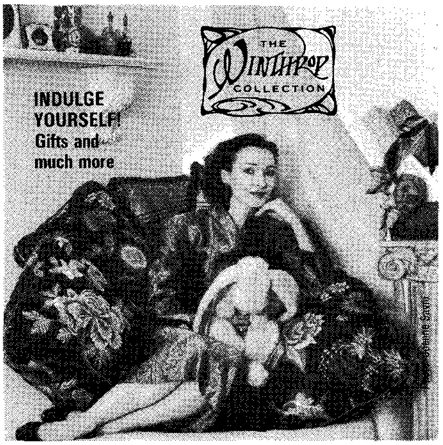

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TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby (535-2112). Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri. and Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512 Casual. American. Spcls: hamburger, steak, barbecue spare ribs, lemon pepper chicken, potato skins. Ope Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. I Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC,**

GRAZINGS—1690 York Ave., bet. 88th–89th St (737-9020). Casual. American/Continental. Spcl sautéed breast of chicken with sundried tomato ar pinoli coulis, crab avocado cakes, grilled breast of duc with glazed kumquats and water chestnuts. Res. su D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon– Ent. Tues, Thu.–Sat. **(M)** **AE, CB, DC, MC,**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. It lian/Abruzzese. Spcls: capellini primavera, season game, baby lamb in Abruzzese style. Res. nec. Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnigh Closed Sun. **(E)** **AE, DC**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket r quired. Swiss/French. Spcls: Jacqueline's specialties champagne, medallions of veal with wild mushroom sautéed rare tuna with ginger, orange, and soy butt sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sa 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC,**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664 Dress opt. French. Spcls: sweetbreads béarnaise, ducl ling aux cerises, veal florentine. Res. sug. D on Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M** **AE, DC, MC**

LE CIRQUE—58 E. 65th St. (794-9292). Forma French. Spcls: pasta primavera, blanquette de S Jacques julienne, caneton rôti aux pommes sauce ci ron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sa 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC**

LE REGENCE—37 E. 64th St., in the Plaza Athené (734-9100). Jacket and tie required. French/seafoo Spcls: bar rayé en croûte crème aux fines herbes, re snapper pôelé crème au safran, saumon grillé sur fla de champignons. Res. nec. B daily 7 a.m.–10 a.m. daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC,**

LION'S ROCK—316 E. 77th St. (988-3610). Casua American/Continental. Spcls: fillet of St. Peter wit crabmeat and pesto, crab ravioli with three cheese breast of chicken pecan. Res. sug. L Mon.–Fri. 11:3 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.– Sun. to 3:30. Private parties. **(M)** **AE, CB, DC**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988 Casual. French. Spcls: salade de volaille dijonnais moules marinière, paillard de veau grillé au basilic, m gnons de boeuf et de veau au poivre vert, burger l'on nibus. Res. sug. L and D Mon.–Sat. noon–11. Priva parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC**

MARIGOLD—746 Madison Ave., bet. 64th–65th St (861-8820). Casual. Continental. Spcls: chicken brea sautéed with apples and Calvados brandy sauc broiled salmon with brandy sauce, old fashione chicken potpie. Res. sug. for D. L Mon.–Sat. 11:3 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Su 11:30 a.m.–4. **(M)** **AE, CB, DC, MC,**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111 Formal Mon.–Fri., black tie Sat. French. Spcls: salac de cailles au foie gras, salade de langoustines et ho mard aux pousses d'épinards, selle d'agneau farcie à crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.n Dancing Mon.–Sat. Private parties for 10–400. Close Sun. **(E)** **AE, DC**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (62 2100). Casual. American. Spcls: pizza with mozzarel and fontina, pasta squares with Japanese herbs, choco late raspberry terrine. Res. sug. L Mon.–Fri. noon– D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. I Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sa 5–7. **(M)** **AE, CB, DC, MC,**

MOCCA ROYALE—1584 Second Ave., at 82nd S (737-2322). Dress opt. Hungarian. Spcls: Hungaria mixed-grill, beef goulash, stuffed cabbage, chicken pa prikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchest nightly. **(M)** **AE, CB, DC, MC,**

MR. SAM'S—1265 Third Ave., at 73rd St. (517-2020 Dress opt. American. Spcls: steak, seafood, lamb cho Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Privat parties for 100. Ent. **(E)** **AE, MC,**

MUMBLES—1491 Second Ave., at 78th St. (772 8817). Casual. American. Spcls: fried calamari, 8-o hamburger, broiled fresh fish, pasta. No res. L and I Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Ba ll 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third ve., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

KELS—227 E. 67th St. (794-2331). Casual. Ameri- n/Continental. Spcls: steak, veal chop, prime rib, esh fish, chicken Portuguese. Res. sug. D only un.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. oon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

RRE HOTEL—2 E. 61st St. (838-8000). **Café ierre:** Formal. Continental/French. Spcls: supreme f pigeon with hazelnut dressing, sautéed shrimp in uce piquante, medallions of veal with chive sauce, lmon with wild mushrooms and herbs. Res. sug. B aily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. oon–3:30. D daily 6–10:30. S from 10:30. Pre-the- er D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Ro- nda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

ICO—1445 First Ave., at 75th St. (737-3328). Ca- al. Italian/Provençale. Spcls: penne pasta with four heeses, warm duck confit salad, grilled lamb with ta- enade, pizza classics. Res. sug. L Mon.–Sat. noon–4. r Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

POLO—840 Madison Ave., at 69th St. (535- 141). Formal. French. Spcls: la tranche de foie gras ais poêlée aux artichauts, le bouquet de homard tiède beurre de vermouth, le suprême de pintade au houx et au genièvre. Res. sug. B daily 7 a.m.–10:30 m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

RAVELLED SLEAVE—1387 Third Ave., at 79th St. 528-8814). Casual. American/Continental. Spcls: ck of lamb, roast Long Island duckling, filet mi- non. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.– on. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.– Ved. and Br. **(M)** **AE, CB, DC, MC, V.**

ENCY HOTEL—540 Park Ave., at 61st St. (759- 100). Jacket required. American. Spcls: roast rack and in of lamb with herbs, grilled swordfish with citrus uit, poached bass wrapped in lettuce, seasonal game. es. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. oon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

PERT'S—1662 Third Ave., at 93rd St. (831- 900). Casual. Regional American. Spcls: seafood sal- d with fresh dill, scallops of veal with prosciutto and ntina cheese, grilled duck breast and leg with red epper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D un.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails –7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 0:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **M)** **AE, DC, MC, V.**

PETERSBOURG—160 E. 64th St. (486-7707). Jacket quired. Russian. Spcls: shashlyk, blini, caviar, boeuf roganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. –1 a.m. Private parties 20–100. Russian gypsy music. losed Sun. **(M)** **AE, DC, MC, V.**

T AMBROEUS—1000 Madison Ave., bet. 77th- 8th Sts. (570-2211). Dress opt. Northern Italian. pcls: risotto alla Milanese, fettuccine primavera, gam- eroni reali alla marinara. L daily noon–3. D Mon.– at. 6:30–10:30. **(M)** **AE, MC, V.**

OF THE DOVE—1110 Third Ave., at 65th St. 61-8080). Formal. American/Continental. Spcls: raised Norwegian salmon, roast baby pheasant with ntils and caramalised onions, boneless rack of lamb. es. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.– :30. D daily 5:45–11. Pianist Lynn Mullinax in cock- il lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

STANHOPE—Fifth Ave., at 81st St. (288-5800). **he Dining Room:** Formal. Continental. Res. sug. daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.-- un. noon–3. D daily 6–11. Pianist. **Gerard's:** For- al. L daily 11 a.m.–4. Cocktails and hors d'oeuvres –1 a.m. **Le Salon:** B daily 6:30–noon. Tea :30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

CHUAN WOK—1694 Second Ave., bet. 87th–88th ts. (410-2700). Casual. Szechuan/Hunan. Spcls: ineapple duck, phoenix nest, sesame chicken. Res. g. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

A CITY TRUCK STOP—1700 Second Ave., at 88th t. (996-6200). Casual. Southwestern American. pcls: fajitas, chicken fried steak, quesadillas, blue corn nchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.-- Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No rès. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LEVANA—141 W. 69th St. (877-8457). Casual. Seafood/Kosher. Spcls: seafood pasta oriental, fillet of red snapper in phyllo, fillet of sole duxelle. Res. sug. D only Sun.–Thu. 5–11:30. Private parties for 50. Closed Fri.–Sat. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts. (769-4444). Casual. New American. Spcls: swordfish with orange, olive and roast cumin; snails and shiitakes with pancetta, herbs and red wine; grilled calf's liver with porcini, sauerkraut fritters and balsamic au jus. Res. sug. Br Sat. 11:30 a.m.–3, Sun. to 3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theater D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun.

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night. Closed Mon. **(I)** A

MRS. J'S SACRED COW—228 W. 72nd St. (873-406
Casual. American. Spcls: prime steak, roast beef, fr
seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat.
2:30 a.m., Sun. till 1 a.m. Pianist nightly. Private p
ties. **(M)** **AE, CB, DC, MC,**

PANARELLA'S—513 Columbus Ave., bet. 84th–8
Sts. (799-5784). Casual. Continental. Spcls: rack
lamb, duck melba, veal Panarella. Res. nec. L Mo
Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnig
Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. P
nist nightly from 7. **(M)** A

PARIS MILANO—568 Amsterdam Ave., bet. 87t
88th Sts. (874-2742). Casual. French/Italian. Sp
paupiette de veau, veal Valdostana, ris de veau mais
Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. P
vate parties for 40–50. Closed Mon. **(M)**
AE, CB, DC, MC,

RUPPERT'S—269 Columbus Ave., bet. 72nd–7
Sts. (873-9400). Casual. Regional American. Sp
seafood salad with fresh dill, scallops of veal with p
sciutto and fontina cheese, grilled duck breast and
with red pepper jelly. Res. sug. L Mon.–Fri. 11
a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10
a.m.–4. Enc. sidewalk café. **(M)**
AE, CB, DC, MC,

SWEETWATERS—170 Amsterdam Ave., bet. 67t
68th Sts. (873-4100). Dress opt. Continental/Itali
Spcls: tortellini alla Nonna, chicken scarpariel
prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D d
ly 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–S
(M) **AE, CB, DC, MC,**

WILSON'S—201 W. 79th St. (769-0100). Casu
American. Spcls: linguini Wilson's, shrimp cockt
veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–S
11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fr
Sat. to 1 a.m. **(M)** **AE, CB, D**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casu
American/continental/seafood. Spcls: 3-lb. Ma
lobster, prime ribs, 24-oz. South African lobster t
Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–
Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. E
Fri.–Sat. **(M)** **AE, DC, MC,**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-8
5257). Casual. American. Spcls: steaks, deli sa
wiches, cheesecake. B daily 6:30 a.m.–11 a.m. L da
11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1
a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)**
AE, D

MARCO POLO—345 Court St. (718-852-5015). Casu
Italian. Spcls: paglia fieno alla Marco Polo, shri
continental, striped bass al cartoccio. Res. sug. Op
for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–m
night, Sun. 1–11. Private parties for 150. Pia
nightly. Free valet P. **(M)** **AE, CB, DC, MC,**

MONTE'S VENETIAN ROOM—451 Carroll St., b
Third Ave. and Nevins St. (718-624-8984). Dr
opt. Italian. Spcls: baked jumbo shrimp alla Mon
chicken scarpariello, fresh fish. Res. sug. Op
Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free
let parking on premises. **(M)** **AE, CB, DC, MC,**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-133
Casual. Thai. Spcls: pork/beef sarte, fish with c
sauce, fresh seafood daily. Res. nec. Open Mon.–F
11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)**
AE, CB, DC, MC,

VILLA BIANCA—167-17 Northern Blvd., Flushi
(718-353-7065). Casual. Northern Italian. Open da
from noon. Continental L buffet. Complete L and
Parking. Also **Villa Bianca East Little Neck, 2**
17 Northern Blvd. (718-631-5666). L Wed.–F
noon–3. D Mon.–Fri. 5–10, Sat. to midnight, S
noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC,**

VILLA SECONDO—184-22 Horace Harding Exp
Fresh Meadows (718-762-7355). Casual. North
Italian. Res. sug. L and D Tue.–Fri. noon–11, S
4–midnight, Sun. 2–11. Complete L. Closed Mon.
M) **AE, DC, MC,**

ART

EXHIBITIONS

GALLERIES

alleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

A BANKS—Carved marble sculptures; 4/28–5/16. hiller-Wapner, 1 E. 61st St. (758-0329).

ON BROWNE—A survey of his collages, from 33–1960, which are an exploration of abstraction d surrealism; through 5/12. Schlesinger-Boisanté, 2 Madison Ave. (734-3600).

ISTOPHER CAIRNS—Recent bronze sculptures based the figure; through 5/23. Cecil, 16 E. 72nd St. 17-3605).

XANDER CALDER—Thirteen ink drawings on paper ecuted during the '30s and '50s; 4/29–5/30.Simon/ euman, 42 E. 76th St. (744-8460).

A CHAPMAN—Recent realist watercolors that comne the commonplace with the surreal; 5/2–23. CA, 21 E. 67th St. (628-2440).

IAM DOUGENIS—Paintings and watercolors of carou- l horses; through 5/6. Arsenal, Fifth Ave. at 64th St. Central Park (360-1309).

MAS GAINSBOROUGH—A loan exhibition of twenty- ght drawings borrowed from private collections and stitutions, including The Pierpont Morgan Library d the Yale Center for British Art; 5/1–6/12. Davis Langdale, 231 E. 60th St. (838-0333).

ODORE GERICAULT—Paintings, watercolors, drawgs, prints, and a sculpture by this 19th-century ench artist; through 5/23. Salander O'Reilly, 22 E. th St. (879-6606).

NN GOLDBERG—Recent paintings; through 5/29. illard, 29 E. 72nd St. (744-2925).

UL HAGUE—Ten wood sculptures executed since 80; through 5/2. Fourcade, 36 E. 75th St. (535- 80).

LANGLEY HOWARD/KEVIN KING—Watercolors and l paintings of plants by both; 5/2–30. Hamilton, 19 71st St. (744-8976).

EJ AND ANDREAS JAWLENSKY—Paintings, waterlors, and pastels by this German Expressionist and s son; through 5/30. Hutton, 33 E. 74th St. (249- 00).

G-YEUL KIM—Recent paintings; through 5/16. aempfli, 47 E. 77th St. (535-1919).

KLEEMAN—Paintings based on photographs by orman McGrath; 5/2–27. Perlow, 980 Madison e. (517-5858).

D LEVINE—Paintings of solitary figures and crowds hose poses and movements recall Delacroix, Goya, omer, and Prendergast, plus portraits, figure studies, d caricatures; through 5/6. Forum, 1018 Madison e. (772-7666).

LICHTENSTEIN—Prints and objects, from 62–1986; through 5/2. Castelli, 4 E. 77th St. (288- 02).

RLIE MACKESY—Watercolors of summer beach enes; 5/5–23. Brooke, 138½ E. 80th St. (628-3255).

LO MOHOLY-NAGY—Constructivist works from 20–1943, including paintings, collages, drawings, ints, and photographs; through 5/16. Prakapas, 19 71st St. (737-6066).

RY MOORE—Twenty-five bronze sculptures; rough 5/15. Weintraub, 988 Madison Ave. (879- 95).

ROBERT MOTHERWELL—Paintings from the '80s; 5/2–28. Knoedler, 19 E. 70th St. (794-0550).

ZHU QIZHAN—Paintings in ink on paper, by 96-year-old Chinese artist; through 6/6. Wender, 3 E. 80th St. (734-3460).

ULRIK SAMUELSON—Paintings and objects from the '60s to the present, by this Swedish artist; through 5/8. ASF, 127 E. 73rd St. (879-9779).

KURT SCHWITTERS—Collages and prints from the early '20s; through 5/16. Carus, 872 Madison Ave. (879-4660).

EDWARD SEAGO—Landscape paintings by this English artist (1910–1974); through 5/22. Coe Kerr, 49 E. 82nd St. (628-1340).

CHARLES G. SHAW—Twenty abstract oil paintings executed during the '30s; 5/1–29. York, 21 E. 65th St. (772-9155).

ANN SPERRY—New welded and painted steel and bronze sculptures; through 5/23. Sculpture Center, 167 E. 69th St. (737-9870).

LEONARD STOKES—Recent collages; through 5/23. Cordier & Ekstrom, 417 E. 75th St. (879-3500).

SAM SZAFRAN—Recent paintings of views of ascending and descending stairs, and of plants and foliage; through 5/23. Bernard, 33 E. 74th St. (988-2050).

57th Street Area

PIERRE ALECHINSKY—Recent paintings by this Cobra artist, in a show organized to complement the Guggenheim's exhibition: "Pierre Alechinsky: Margin and Center"; through 5/9. Maeght Lelong, 20 W. 57th St. (315-0470).

ALEXANDER ARCHIPENKO—Sculptures and works on paper created between 1954–1964; through 5/9. Zabriskie, 724 Fifth Ave. (307-7430).

JEAN ARP—Sculptures, reliefs, and wall drawings by one of the founders of the Dada movement; through 5/24. Del Re, 41 E. 57th St. (688-1843).

OSCAR BLUEMNER/ISABEL CASE BORGATTA—Works on paper in gouache, watercolor, pastel, charcoal, crayon, and pencil/Recent abstract stone sculptures; through 5/20. Deutsch, 20 W. 57th St. (765-4722).

ROBERT CRONIN—Recent painted aluminum sculptures; through 5/16. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

JOHN DEANDREA—Recent life-like sculptures of the figure; through 5/16. Lamagna, 50 W. 57th St. (245-6006).

DAVID DEUTSCH—Recent paintings; through 5/2. BlumHelman, 20 W. 57th St. (245-2888).

JOSEPH DIGIORGIO/GEORGE WOODMAN—"The Southwest Series"—works on paper/Paintings in a series entitled, "Fans, Lattices, Flowers"; 4/29–5/23. Siegel, 24 W. 57th St. (586-0605).

JEAN DUBUFFET—Works from 1975 until the artist's death in 1985, through 5/30; at Pace, 32 E. 57th St. (421-3292); works from 1942–1974, including examples of the artist's revolutionary work, through 5/30; at Wildenstein, 19 E. 64th St. (879-0500).

YRJO EDELMAN—Recent paintings; through 5/26. Heidenberg, 50 W. 57th St. (586-3808).

OYVIND FAHLSTROM—Wall pieces and free-standing works that comprise dozens of moveable images, including words, and game pieces; through 5/16. Herstand, 24 W. 57th St. (664-1379).

PATRICIA TOBACCO FORRESTER/RAY CIARROCHI—Large-scale realist watercolors of woodlands and tropical foliage/Paintings of lower Manhattan cityscapes and New England landscapes. Through 5/20. Fischbach, 24 W. 57th St. (759-2345).

MARGARET SMITH FRANCIS—Landscape paintings by an artist who has studied painting techniques in Japan; 4/30–5/30. Jacobson, 50 W. 57th St. (582-4695).

SAM FRANCIS—Recent gestural abstract paintings; 4/30–5/22. Emmerich, 41 E. 57th St. (752-0124).

RED GROOMS—Recent works, including a set of portraits of the Abstract Expressionists, and a five-panel construction/painting of the Cedar Tavern; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

BRYAN HUNT—Recent sculpture; 5/2–6/13. BlumHelman, 20 W. 57th St. (245-2888).

PAUL HUNTER—Small-scale bas-relief sculptures; through 5/23. De Nagy, 41 W. 57th St. (421-3780).

BILL JENSEN—Watercolors from the past two years; through 5/2. Washburn, 41 E. 57th St. (753-0546).

ROBERT JORDON/STEPHEN TANNIS—Landscape paintings/Paintings of tabletop arrangements; through 5/2. French, 41 W. 57th St. (308-6440).

PETER JOSEPH—Recent minimal paintings; through 5/10. Kent, 41 E. 57th St. (980-9696).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Pop paintings, from 1961–1964/Drawings; 5/4–6/6. BlumHelman, 20 W. 57th St., 2nd and 8th floors (245-2888).

JOHN MEYER—Paintings of landscapes in California, Indiana, and Ireland; through 5/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JUDITH NULTY—Landscape and architectural paintings inspired by the countryside in Southern France; through 5/30. Shippee, 41 E. 57th St. (319-2041).

IZHAR PATKIN—Recent oil wire-mesh screen paintings, plus earlier wax figurines, and rubber curtain, stenciled enamel, and scrim paintings; through 5/23. Solomon, 724 Fifth Ave. (757-7777).

MATT PHILLIPS—Monotypes with collage, in a series entitled, "Garden Interludes"; through 5/14. Pearl, 38 E. 57th St. (838-6310).

RICHARD PICCOLO—Recent paintings of landscapes in Rome, plus figure studies and still lifes; 5/2–27. Schoelkopf, 50 W. 57th St. (765-3540).

ABBY SHAHN—Recent egg tempera paintings, book, and mixed media-works; through 5/9. Midtown, 11 E. 57th St. (758-1900).

DONALD SULTAN—"Cigarette" paintings from 1980, and photographs from 1980–1986; through 5/2. BlumHelman, 8th floor, 20 W. 57th St. (245-2888).

TOM WESSELMAN—New cut-out aluminum paintings and laser-cut painted steel drawings; through 5/30. Janis, 110 W. 57th St. (586-0110).

East Village

PAUL BOWEN—Recent mixed-media constructions; through 5/10. Shainman, 500 E. 11th St. (460-5890).

JOHN CAREY—New figurative paintings and collages; through 5/10. Mission, 433 E. 6th St. (473-2443).

MARK DEAN/JANE IRISH—Collaborative and individual paintings; through 5/31. Sharpe, 175 Ave. B (777-4622).

JUDITH HARVEST—Abstract paintings; through 5/15. Bockley, 66 E. 7th St. (420-9835).

KARL A. MEYER/SUZANNE BOCANEGRA—Canvases on which huge wood-cuts have been printed, with American Indian iconography/Miniature paintings; 4/30–5/24. Rastovski, 534 E. 6th St. (533-6830).

DAVID ROW—Abstract paintings, most of which are diptychs in which the halves mirror each other; through 5/9. Good, 39 Great Jones St. (420-9063).

ROYALYNE WARD-DAVIS—Paintings with arabesque imagery, in iridescent acrylic pigments; 5/1–24. Fervor, 109 Ave. B (529-9339).

SoHo and TriBeCa

JOHN M. ARMLEDER—Recent paintings and furniture sculpture; through 6/27. Gibson, 568 Broadway (925-1192).

ROBERTO BARNI—Allegorical, expressionistic paintings from 1986–1987; through 5/16. DiLaurenti, 383 W. Broadway (925-5100).

LINDA BESEMER—Recent abstract oil paintings and charcoal drawings; through 5/16. Rosenberg, 115 Wooster St. (431-4838).

DONALD BIED/MAGGIE WELLS—Geometric paintings/Abstract paintings with amorphic imagery; through 5/9. Neo Persona, 51 Hudson St. (966-5105).

JEAN CHARLES BLAIS—Recent paintings; through 5/2. Castelli, 142 Greene St. (431-6279).

JOSE CHARDIET—Colored glass vessels; through 5/24. Wallengren/USA, 72 Thompson St. (966-2266).

EMILY CHENG—Large-scale abstract paintings; through 5/9. Lang & O'Hara, 568 Broadway (226-2121).

ROBERT COLESCOTT—Recent figurative paintings in a series "Knowledge of the Past is the Key to the Future"; through 5/2. Semaphore, 137 Greene St. (228-7990).

SCOTT DAVIS—Recent abstract paintings; through 5/9. Rubin, 155 Spring St. (226-2161).

MARY DEVINCENTIS—Monoprints that depict dream imagery; through 5/9. Hudson, 105 Hudson St. (925-7290).

DOGANCAY—Two decades of "wall paintings"; through 5/5. Bayley, 93 Greene St. (334-0362).

JOEL FISHER—Recent bronze sculptures in a series entitled "Unfair to Facts," at Brown, 100 Greene St. (219-1060); selected works from 1978–1987, at Cadot, 470 Broome St. (226-7220). Through 5/2.

VIOLA FREY—New works by this Bay Area artist, including large ceramic figures and paintings; 5/2–6/3. Hoffman, 429 W. Broadway (966-6676).

JAN HAFSTROM—Painted objects and works on paper; 5/2–30. Van Eck, 420 W. Broadway (219-0717).

JACQUES HALBERT—Visionary landscapes painted on canvas, paper, and objects; through 5/9. Harvey, 537 Broadway (925-7651).

TI SHEN HSU/DAN FLAVIN—Recent painted reliefs/A new work incorporating fluorescent lights; through 5/9. Castelli, 420 W. Broadway (431-5160).

BARBARA KASSEL—Paintings of small intimate rooms set in landscapes of the American Southwest; through 5/30. Davidson, 415 W. Broadway (925-5300).

SZETO KEUNG—"Hyper-Realist" paintings of arrangements of objects one would find in an artist's studio; 5/2–23. Harris, 383 W. Broadway (431-3600).

DEBORAH MASTERS/RICHARD CLARKE—Recent sculptures/Recent paintings. Through 5/20. Hirondelle, 476 Broome St. (925-1538).

MUNTADAS—An installation that includes several different tableaux; 5/1–30. Exit Art, 578 Broadway (966-7745).

ELIZABETH MURRAY—Recent paintings and pastel drawings; through 5/3. Cooper, 155 Wooster St. (674-0766).

KAZUMA OSHITA—Works in hammered metal; 5/2–6/3. Milliken, 98 Prince St. (966-7800).

MICHELE OWINGS—Recent semi-abstract paintings inspired by a group of works by Goya; 5/2–30. Erpf, 568 Broadway (925-6160).

ADRIAN PIPER/JOHN MORITA—A retrospective of conceptual works/Photo-etchings that focus on the horrors of war; through 5/30. Alternative Museum, 17 White St. (966-4444).

SCOTT RICHTER—Recent objects and paintings in a series entitled, "Souvenirs"; 5/1–27. Marcus, 578 Broadway (226-3200).

FRED RISKIN—"Sub Rosa"—an exhibition of photographs, text, and sound that examines the world of counterintelligence; through 5/23. Feldman, 31 Mercer St. (226-3232).

JOSEPH SANTORE—Paintings of abstracted still-life objects and figures; through 5/9. Thorp, 103 Prince St. (431-6880).

HAL SAULSON—Recent paintings with layers of patterns and repeated images; through 5/2. Plumb, 81 Greene St. (219-2007).

KENNY SCHARF—New paintings and sculptures; through 5/16. Shafrazi, 163 Mercer St. (925-8732).

PETER SOLOW—New paintings and drawings with groupings of imaginary figures set in landscapes; through 5/16. Green, 152 Wooster St. (982-3993).

ANDREW SPENCE—Recent paintings that explore the bridge between symbol and abstraction; through 5/2. Toll, 146 Greene St. (431-1788).

HAIM STEINBACH—Twelve wall pieces and one floor work, representing a landscape of objects from antiquity to the present; through 5/16. Sonnabend, 420 W. Broadway (966-6160).

JUDITH STREETER—Large-scale mixed-media paintings on panel; through 5/9. Haller, 415 W. Broadway (219-2500).

OSAMI TANAKA/B. WURTZ—Abstract sculptures in paraffin wax, raw wood, and steel/Utilitarian objects placed in situations that negate their original function. Through 5/20. Cutler, 164 Mercer St. (219-1577).

MERYL TARADASH—Recent suspended sculptures; through 5/10. Henoch, 80 Wooster St. (966-0303).

RICHARD TOBIAS/GEORG BASELITZ—Paintings that are highly-structured color compositions/Works on paper from the '60s, in which isolated, monumental figures of shepherds and hunters are depicted upright in burnt-out landscape settings; through 5/30. Alexander, 59 Wooster St. (925-4338).

SLOBODAN TRAJKOVIC—Heavily-textured paintings in which found objects have been embedded; through 5/9. Grand Street, 93 Grand St. (431-6693).

STARN TWINS—Recent photographic works; through 5/23. Stux, 411 W. Broadway (219-0010).

RUDOLF WACHTER—Wood sculptures formed from the limbs and trunks of trees; through 5/17. Blom & Dorn, 164 Mercer St. (219-0761).

JEFF WAY—An 8 x 12 ft. screen and a selection of masks constructed by the artist over the past several years; 4/29–5/30. Cavin-Morris, 100 Hudson (226-3768).

JAMES WELTY—Mixed-media sculptures; through 5/23. Davis, 568 Broadway (219-1444).

Other

MATT BAUMGARDNER—Recent oil paintings; 5/5–6/4. Wilkov-Goldfeder, 161 W. 22nd St. (242-5310).

LINDA CUNNINGHAM—Two large bronze sculptural installations; through 5/20. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

LAURENT DE BRUNHOFF—Original watercolor illustrations for Babar the Elephant; through 6/6. Ryan, 452 Columbus Ave. (799-2304).

ANTONY GORMLEY—Recent sculptures based on vehicles, by a British artist; 4/30–5/26. Ala, 32 W. 20th St. (741-3344).

STEPHEN HANNOCK—Luminous landscape paintings; 5/1–30. Bernarducci, 16 E. 17th St. (206-7578).

MATT MULLICAN—A series of oil stick rubbings on a 220-ft.-long canvas, first exhibited at the Dallas Museum of Art; through 5/16. Klein, 611 Broadway (505-1980).

TIM PRYTHERO—Small-scale mixed-media models of mobile homes, gas stations, and small dwellings, by a New Mexico-based artist; through 5/29. Cornelius, 170 Fifth Ave. (243-7171).

BILL RICE/DONDI WHITE—New paintings and sculpture that depict New York street life/Drawings in a series entitled "Matter of Facts"; through 5/23. 56 Bleecker St. (219-8836).

MEYER SCHAPIRO—Paintings, drawings, and prints from 1919–1979, including intimate portraits of family and friends, landscapes, and abstract works, in this art historian's first solo exhibition; through 5/23. Columbia University, Wallach Art Gallery, Broadway and 116th St. (280-0513).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Paintings by Fetting, Gabriel, Hayn; through 5/4.

HAIME—1000 Madison Ave. (772-7760). "Fifth Anniversary Exhibition"; 4/29–6/20.

HIRSCHL & ADLER FOLK—851 Madison Ave. (5.
8810). "Masterpieces of American Folk Art"—an
augural exhibition of American folk art organized
the Museum of American Folk-Art; through 5/9.

HORAN—35 E. 67th St. (517-9410). Works on paper
Cage, Cucci, Fischl, Kiefer, Kounellis, Samaras, Sh
man, Winters, others; through 5/22.

KOVESDY—19 E. 71st St. (737-4563). "Masterworks
the Hungarian Avant-Garde: 1916–1933"; throu
6/30.

LA BOETIE—9 E. 82nd St. (535-4865). Avant-garde
vertisements, posters, brochures, package designs,
letterheads, by Berlewi, Dexel, Lissitzsky, R
chenko, Schwitters; through 5/29.

LOWELL—988 Lexington Ave. (879-4303). "Masters
the Contemporary American Poster," with origi
posters by Chermayeff, Chwast, Davis, Glas
McMullan; through 5/9.

SOLOMON & CO.—959 Madison Ave. (737-8200). Pai
ings and sculpture by Calder, Johns, Lichtenstein, o
ers; 5/1–6/30.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Dra
ings, maquettes, and photographs that document p
lic art in Barcelona, by Corbero, Hunt, Oldenbu
Pepper, Serra, others; through 5/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (8
8200). "Post-Abstract Expressionism," with painti
by Bluhm, Briggs, Dugmore, Goldberg, Lesl
Marca-Relli, Mitchell, Resnick, Stankiewicz, oth
through 6/31.

57th Street Area

EMMERICH—41 E. 57th St. (752-0124). "The H
Edge, Part I: 1955–1970" with paintings by Dil
Held, Hofmann, Liberman, Nicholson, Nola
Reinhardt, Truitt, others; through 5/9.

GOODMAN—24 W. 57th St. (977-7160). Works
Baldessari, Boltanski, Coleman, Graham, Ho
Lewitt, Paolini, Weiner; through 5/4.

GRAND CENTRAL—24 W. 57th St. (867-3344). Pai
ings and sculpture by women from 1875–1945, ce
brating American women artists, by Beaux, Broo
Hoffman, MacMonnies-Lowe, Perry, Ryerson, St
dard, Watkins, Whitney; through 5/16.

KENNEDY—40 W. 57th St. (541-9600). Paintings
19th- and 20th-century American artists, includ
Burchfield, Davis, Eakins, Homer, Kuhn, Mur
etchings by John Sloan; paintings by Carolyn Plo
mann; through 5/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Recent pai
ings and works on paper by Kokoschka, Kollwitz,
bin, Kane, Moses, Schiele, others; through 5/16.

East Village

JACK—138 Prince St. (966-4235). "Second Ann
Greenburger Foundation Awards," juried by Cha
Benenson, Leo Castelli, Helen Frankenthaler, Hil
Kramer, William Lieberman, with works by Daph
Fauteux, Hatofsky, Jimenez, MacIver; 4/29–5/27.

HUMPHREY—242 E. 5th St. (529-0692). Works by
vidson, Jhabvala, Konishi, Negret, Schwartz, Spei
5/1–6/14.

NATURE MORTE—204 E. 10th St. (420-9544). Scu
tures by Brown, Otterson, Pistoletto; 5/1–31.

P.S. 122—150 First Ave. (228-4249). "Barbican," w
works by London-based artists Pusey, Rosenberg, S
ton; 5/1–24.

SIXTOSIX—626 E. 14th St. (982-4586). "Equilatera
with paintings by Levine, Cao, Ragone; through 5

SoHo and TriBeCa

BASKERVILLE + WATSON—578 Broadway (925-195
Photographic installations that explore sex and n
thology, by Baim, Chadwick, Cypis, Beckley, Lec
Hilliard, Wallace, Chernick; 5/1–29.

**DAVID BERMANT FOUNDATION: COLOR, LIGHT, M
TION**—420 W. Broadway (334-0352). Works that
light, sound, and energy, by Aycock, Duchamp, J
fee, Lynds, Rhoads, Seawright, Siña, Takis, Tingue
Victoria; through 5/23.

THE CLOCKTOWER—108 Leonard St. (233-109
"Guerilla Girls Speak Back to the Whitney"; throu
5/17.

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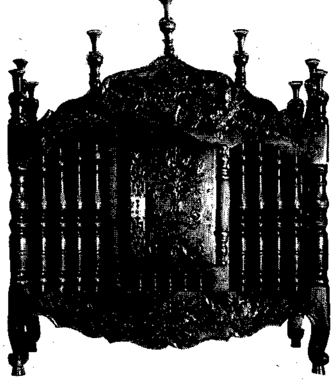

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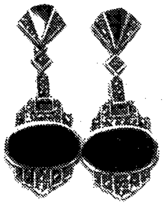

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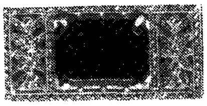

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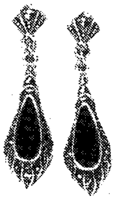

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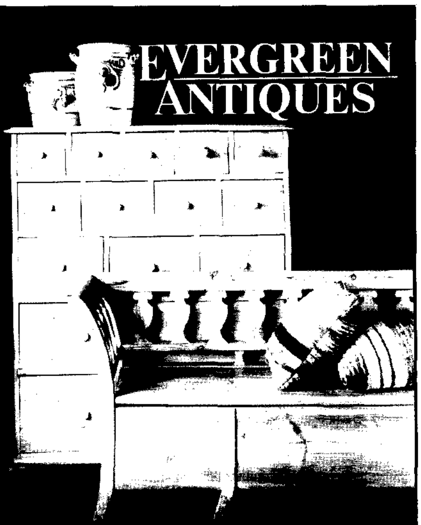

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ART

ESMAN—70 Greene St. (219-3044). Sculpture by Ambrose, Fasnacht, Hatch, Hepper, Hoke, Michael; 4/30–5/26.

SHAPOLSKY—99 Spring St. (334-9755). "Variations in Matter Painting," with works by Bowling, Dubuffet, Gallo, Hoffman, Kurtz, Laufer, Milder, Nonn, Reynal, Tapies, Tobey; through 5/16.

SCHREIBER/CUTLER—171 Spring St. (925-1441). "Crime and Punishment," with works by Azaceta, Birmelin, Charlesworth, Golub, Lack, Nicosia, others; 5/2–30.

Other

BOOK ARTS—626 Broadway (460-9768). An exhibition of artists' books from the London-based organization, "Book Works"; through 5/9.

BRONX RIVER ART CENTER—1087 E. Tremont Ave., Bronx (589-5819). "No Mas Mannerisms"—idiosyncratic sculptures by Forget, Haber, Perkins, McCalebb, Pfaffman, others; 5/2–6/4.

DAVERIO—521 W. 23rd St. (751-6903). Works by artists of the "Scuola Romana," from 1925–1945, including Fazzini, Mafai, Pirandello, Rafael, Scipione, Ziveri; through 7/11.

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING, AND SCULPTURE—8 W. 8th St. (673-6466). "Five Abstract Painters," with works by Dryer, Goldberg, Obuck, Purdum, Spence, curated by Robert Storr; through 5/8.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.–Fri. 8 a.m.–6 p.m. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 7/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; recent photographic works by Victor Schrager; through 6/21.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Primary Investigations,' with works by Michael Ballou and James Elaine; through 5/23.

STUBBS BOOKS & PRINTS—28 E. 18th St. (982-8368). 18th-century handcolored engravings of Pompeii and Herculaneum; through 5/23.

STUDIO K—12-15 Jackson Ave., Long Island City (718-784-0591). Sculptures by Berhang, Brown, Kupferman, Sinclair, others; through 5/31.

PHOTOGRAPHY

ZEKE BERMAN—Large photographs of still-life compositions and interiors; through 5/9. Lieberman & Saul, 155 Spring St. (431-0747).

ANDREW GORDON—Photographs and photosculptures in a series entitled, "Pictures From the End of the Century"; through 5/9. Ledel, 168 Mercer St. (966-7659).

TIMOTHY GREENFIELD-SANDERS/MICHAEL TOROSIAN—Portraits of Leo Castelli, Peter Halley, Hilton Kramer, Brice Marden and other figures in the art world/ "Aurora"—silverprint photographs, including nudes and portraits; through 5/21. Pfeifer, 568 Broadway (226-2251)

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Stopping Time: The Photographs of Harold Edgerton"; "Manuel Alvarez Bravo: A Retrospective"; "Westward to Promontory: The Photographs of Andrew J. Russell"; through 6/14.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11 a.m.–6, Sat. 12–4. Free. "New Traditions: Thirteen Hispanic Photographers"; 5/2–6/6.

MARK KLETT—Recent photographs of the American Southwest; 4/30–6/13. Pace/MacGill, 11 E. 57th St. (759-7999).

LIGHT—724 Fifth Ave. (582-6552). Photographs of interiors by Callahan, Dow, Evans, Krims, Siskind, Shore, others; installations by Jones, Serrano/Ault, Reuter; through 5/16.

MARGALIT MANNOR—Large color photographs of Manhattan architecture; through 5/30. Urdang, 23 E. 74th St. (288-7004).

ROBERT MAPPLETHORPE—Recent photographs; 4/29–5/23. Miller, 41 E. 57th St. (980-5454).

ROBERT SCHAEFFER—"Bee Bonnet Portraits"—black-and-white photographs taken through screens, grills, and curtains to create layered spatial compositions; through 5/21. Puchong, 36a Third Ave. (264-9086).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 5/1 at 8: Bill Coleman's "Bill Coleman and The Joe Newport Series" and Judy Milstein's "In Terms of Others." $7.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 4/30–5/2 at 8, 5/3 at 3: Michael Smith in "Keeping Up With the 80's." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). 4/30–5/2 at 11 p.m.: Watchface, a seven-member performance group. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Through April: "Ladies in the Field: The Museum's Unsung Explorers." Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. Through 5/18: "The Collector's Eye: The Ernest Erickson Collections." Through 6/7: "Mary Frank: Persephone Studies." Through 6/15: "Donna Dennis: Deep Station." Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through 6/29: "Pearls Among the Gold: Russian Women's Festive Dress." Through 6/30: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 7/6: "Alfred P. Maudslay: Photographs of Maya Ruins." 4/22– 7/20: "Home Scenes: American Genre Paintings." Through Dec.: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 5/31: "Folding Fans From the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love." Through June 14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center." Through 5/12: "Contemproary American and European Drawings: Recent Gifts of Norman Dubrow."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. Lila Acheson Wallace Wing . . . "The Arts of Japan." Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tr Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Me eval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (6 0008). Closed through 4/13 . Tue.–Sat. 10:30 a.m. Sun. 1–5. Suggested donation $3. Through 5/5: "T Age of Bruegel: Netherlandish Drawings of the S teenth Century." Through 7/31: "European Deco tive Arts from the Wadsworth Antheneum Through 7/31: "Pierpont Morgan's Manuscripts a M. R. James." Through 7/31: "From Mr. Morga Library."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-940 Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; stude $3:50; seniors $2. Through 5/5: "Paul Kle Through 5/26: "Drawings Acquisitions." Throu 5/26: "Le Corbusier: 5 Projects." Through 6, "Photographs by Jan Groover." Through 6/2: "T Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1- Free. Through 5/17: "The Best of the Best-Dres List." Through 5/31: "Selling the Show: Turn- the-Century Theatre Posters." Through 6/1 "Bellevue Hospital: 250 Years in Service to N York." Through 6/28: "Flights of Fancy: Dolls Ma by Contemporary Artists." Through 6/30: "Cla Peaceable Kingdom: A Toymaker Ahead of H Time."

NEW-YORK HISTORICAL SOCIETY—Central Park West 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1- $2; children $1. "Audubon Watercolors." Throu 5/30: "New York Bestiary: Pets and Pests of the M tropolis." Through 7/12: "The Hudson River and t Highlands: Photographs by Robert Glen Ketchum Through 7/15: "Jackie Robinson: An American Jo ney." Through 8/16: "The Wagstaff Collection American Silver." Through 11/8: "Portraits of Po er: Paintings from the Collection of the New Y Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Bui ing, Fifth Ave. and 42nd St. (869-8089). Daily exc Sun. 10 a.m.–6; some collections to 9. Through 9/1 "Are We to Be a Nation? The Making of the Fede Constitution." **Lincoln Center,** 111 Amsterd Ave., at 65th St. Through 5/23: "Floral Folli Broadway Revue Costumes 1900–1930."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (86 4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1. children 50¢. Through 8/30: "Harlem Renaissan Art of Black America."

UKRAINIAN MUSEUM—203 Second Ave. (228-011 Wed.–Sun. 1–5. $1; students and seniors 50 Through May: "Pysanky (Easter Eggs)."

WHITNEY MUSEUM—Madison Ave. at 75th St. (57 3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon- $4, seniors $2; free Tue. 6–8. Through 6/28: "19 Biennial." **Whitney Museum at Philip Mor** 42nd at Park (878-2550). 4/30–7/8: "The Viewer Voyeur." **Whitney Museum of American Art Equitable Center,** Seventh Ave., bet. 51st and 52 Sts. (554-1113). Through 5/23: "Twentieth-Cent American Art: Highlights of the Permanent Coll tion." Through 6/6: "City Life: New York in t 1930's, Paintings and Prints from the Perman Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-100 4/29 at 10 a.m. and 2: "Silver, Objects of Virture, a Russisan Works of Arts." 5/5 at 7 and 5/6 at 2: "Co temporary Art." On view 5/1–5/5. **East—219** 67th St. (606-0400). 4/30 at 2: "English, Contine tal, and American Silver." On view through 4/ 5/4 at 10 a.m. and 2: "19th and 20th Century Pho graphs." On view 4/30–5/3. 5/6 at 10 a.m.: "Co temporary Paintings." On view 5/2–5/5.

DOYLE—175 East 87th St. (427-2730). 5/6 at 10 a. and 2: "Important Estate Jewelry." On view throu 5/5.

PHILLIPS—406 E. 79th St. (570-4830). 5/2 at 1: "C ousel Art." On view 4/27–5/1. 5/5 at 2: "19th a 20th Century Photography." On view 5/1–5/4.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/ at 10:15 a.m. and 2, 4/30 at 10:15 a.m.: "Arcade Au tion: Jewelry." 5/4 at 7, 5/5 at 10:15 a.m.: "Conte porary Art." On view 4/29–5/3. 5/6 at 10:15 a. and 2: "Photographs." On view 4/29–5/5.

OTHER EVENTS

DENS AND HOUSES, and some pleasant related oughts: The **Village Community School House our,** 5/3, 11 a.m.–4, invites you to visit other peo- e's dwellings in Chelsea, Greenwich Village, and Ho. It's a self-guided meander, and takes in two uses, three lofts, and an apartment. You'll see coun- y antiques, folk art, Art Deco and Oriental pieces, an 55 townhouse, a painter's skylight studio, a rooftop tio—and benefit the school's Scholarship Fund be- des. $25 from the school, at 272 W. 10th St. (691- 46), in advance; on tour day, $30 . . . **The Lan- uage of Flowers,** the 1987 edition of the **ramercy Park Flower Show,** offers some lively btitles for its various classes of competitive flower ranging: "Sweet Nothings" (Miniature), "Chatter ox" (Neighborhood Novice), and "Tongues of Fire" igh Line) among them. New in this 41st annual lition: a biblical garden, daily demonstrations and ctures, and an art gallery for looking or buying. As ual, the venue is the National Arts Club, 15 Gra- ercy Park So., 20th St. east of Park Ave.; dates are /29, 2–10; 4/30, 10–10; 5/1, 10–6. Suggested dona- on, $3 . . . A turn-of-the-century townhouse at 53 E. 7th St. is this year's **Kips Bay Boys' Club Decora- r Show House,** open 4/29–5/17, to help in the ub's ongoing projects among young people. Seven- en firms have had a designing hand in the use of lor and fabric, floral accents and architectural atures. At first a home and then a publisher's office arters, the building's rooms have been restored to iginal dimensions, enhanced by ironwork and Geor- an paneling. There are also a terrace and garden, and modern kitchen on the ground floor; and some of e furnishings and smaller objects are part of a silent ction open to visitors. Hours: Mon.–Sat., 11 m.–4:30; Sun. noon–4:30; also Tue. and Thu. until 30; admission, $10. 4/28, 6–8, a preview-party 93-8600) . . . **Sakura Matsuri 1987, the Brook- n Botanic Garden's Cherry Blossom Festival,** is t for 5/2, 3, at 1000 Washington Ave. (718-622- 33). It all opens Sat. at 12:30, Sun. at noon, and goes until 5 each day. There'll be music and demonstra- ons, art exhibits and the tea ceremony (Sun. at noon), ncing and calligraphy and, of course, flower arrang- g and origami. And, as a background to it all, the arden's pink double-flowering Kwanzan cherry ees. Spring admission is by contribution . . . Up at **ave Hill,** in the Bronx, a couple of gardeny offer- gs 5/3: At 11 a.m., a walk and mini-concert with e Aspen Wind Quintet and composer Hans Abra- msen, to talk about Thoreau's *Walden* and listen to a rformance of Abrahamsen's own *Walden*; $4, and ke a lunch along. At 2, "A Welcoming of Blos- ms"—a workshop and a garden walk, with some etry both read and written *in situ,* along with Rich- d Lewis, who directs the Touchstone Center. For ildren 10 and older ($3.50) and their parents ($7); one for availability. 252nd St. and Independence ve. (549-2055).

EE LIVELY SCHOOL FAIRS AND A DANCE FESTIVAL— he fairs will liven up three neighborhoods in differ- nt parts of town this first May weekend, and we're vited to all three, no matter where we live. In the illage, the annual **May Fair of Grace Church chool,** 5/2, 10 a.m.–4, puts its rain-or-shine party nder a big tent, on 10th St. between Broadway and ourth Ave. John Grimaldi, of Big Apple Circus re- own, will stilt-walk and plate-spin, even hold a jug- ling workshop. You'll find white-elephant and new erchandise, clothes and toys, a general store, a book om, Second-hand Rose, a children's game yard, lots f food. Admission ($1, 50 cents for children) benefits e scholarship and development funds . . . Uptown- st, the **Spring Fair of Birch Wathen School—** /30, 6–10, and 5/1, 11 a.m.–4:30—is going Hawai- n this year, starting off Thu. with a Hawaiian dinner (sittings 6:10, 6:50, or 7:30, price to be announced) and entertainment, games, movies, and merchandise, even a disco (small charge). On Fri., games, vendors' booths, cotton candy and hot dogs, and a raffle drawing at 2:30. Rain or shine; admission free. At 9 E. 71st St. . . . Cross-town and farther up, **Calhoun School's Spring Fair,** on 81st St. between West End Ave. and Riverside Drive, is set for 5/2, also rain or shine, 11 a.m.–5. All kinds of children's fun, including a maze, a castle walk, face-painting; homemade hot and cold foods like lasagne, blintzes, and strawberry shortcake; and a Merchandise Mart for bargains and more serious shopping ideas: designer items, housewares, fabrics, and more . . . **LaGuardia Community College's International Dance Festival** is a day-long party, 5/2, 11:30 a.m.–5. It's at the college theater, 31-10 Thomson Ave., Long Island City (718-482-5151), and admission is $5, children, students, seniors $3. Several ethnic-dance groups will perform, teach, and demonstrate, and everybody can join in. Crafts as well, and foods of all these nations, from China to Panama.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS— Through 5/17, at Madison Square Garden (564-4400). This year's cast includes animal trainer Gunther Gebel-Williams, the Soaring Stars, Live Action Squad, acrobat Rudolph Delmonte, Harrison's Seals, a big clown contingent, and of course King Tusk. 4/29, 5/12, 13 at 7:30; 4/30, 5/7, 14 at 10:30 a.m. and 7:30; 5/1, 6, 8, 15 at 2 and 7:30; 5/2, 9, 16, 17 at 10:30 a.m., 2:30, 7:30; 5/3, 10 at 1 and 5:30; 5/15 at 2 and 7:30. $6.50–$10.50 (children less at some).

CRAFTS AND COLLECTIBLES covering the whole spectrum of those fields can be discovered, browsed through, and snapped up at a variety of shows, bazaars, and special sales. ***American Craft at the Armory,*** 4/30–5/3, is a welcome offshoot of the remembered Rhinebeck fair and of the American Craft Council, of which each of the 100 artist-exhibitors is a member. One-of-a-kind or "very limited multiples" is order of the day among the wares, and a "court of honor" will exhibit unique objects—not for sale, please—will take over center stage at the landmark Seventh Regiment Armory, Park Ave. and 67th St. Fri., Sat. 11 a.m.–8; Sun. noon–6; $5. A preview Thu., 6–9:30, will benefit the new American Craft Museum (956-3535 for information) . . . An old-fashioned and lovely craft, the **cutting of silhouettes,** is the special skill of Deborah O'Connor, who will be at the shop in the **Museum of American Folk Art,** 62 W. 50th St., 5/1, 2, 11 a.m.–4 each day. It costs $16 to have her do one of you, but you take away a truly personalized artwork; besides, it's fun to watch the scissors fly . . . Back to crafts on a large scale—this time the annual **Mother's Day Crafts Festival** for two weekends, 5/2, 3, 9, 10, on Columbus Ave., 77th –81st Sts., 10 a.m.–6:30 (rain dates 5/16, 17). Jewelry is expected to be big this year, and there'll be sculptures, painted silks, leather and glass, metals and weavings, quilts and toys, masks and ceramics . . . A mecca for anybody who's into sound as it relates to music-making via home computers, keyboards, sound systems will be Sam Ash Music Stores' **Keyboard and Sound Expo,** at Washington Irving High School, Irving Pl. and 16th St.; 5/2, 11 a.m.–7, noon–6 on 5/3. Over 60 manufacturers will be on hand to tout, demonstrate, and present MIDI and other systems, electronic pianos, guitar synthesizers, and much more. Admission, $5 . . . A **Comic Book & Collectibles Marketplace** 5/3, 10 a.m.–6 p.m., invites browser, shopper, and trader to look over thousands of science-fiction memorabilia and comics of all kinds, old, new, and in-between. It's at the Roosevelt Hotel, Madison Ave, and 46th St.; $2 . . . **Feria del Libro Latinoamericano,** the second Latin American Book Fair, will be up at CUNY, Amsterdam Ave. and 138th St., 5/1–3, Fri. 11–10, Sat. 10–10, Sun. 11–6. It's free, to take in readings, theater, music, lectures, children's fun, and of course books to buy, in Spanish, Portuguese, French, and English. Honoring the fair, Manhattan Theatre Club's Writers in Performance will host a gathering about Latin American poetry. Barbara Feldon will read from several writers' works, and Costa Rican poets Carmen Naranjo and Ana Istaru will appear. At 131 W. 55th St., 5/4 at 8; $7 (645-5848) . . . **Bookfair in Brooklyn,** at the First Unitarian Church, 50 Monroe Pl. in the Heights, will be held 5/1, 4–9, and 5/2, 10–4. Used and new books, women's issues, children's literature, and a large range, with a silent auction of collectors' items that closes at 2 Sat., representatives of literacy and reading-for-the-blind groups, and more . . . An **African Bazaar** that's part of Brooklyn's Danceafrica series goes on 10–6 in the Brooklyn Academy of Music parking lot, 5/2 and 3. You'll find African, African-American, and Caribbean food, crafts, jewelry, fashions, entertainment.

TOURS

BROOKLYN HISTORICAL SOCIETY—"Atlantic Center," a tour that examines the past, present, and future of the district around Flatbush and Atlantic Avenues. 5/3 at 1. Meet in front of the Williamsburgh Savings Bank at the corner of Hanson and Ashland Places (718-624-0890). $5 (reservations suggested).

PACE UNIVERSITY TOURS—"Exploring Lower Manhattan," a walking tour that covers South Street Seaport, Wall Street, Battery Park, City Hall, and ends with lunch in Chinatown (buy your own). 5/2, 10 a.m.–2 (488-1288). Meet at the front entrance of Pace University, Spruce St. and Park Row (opposite City Hall). $10 (must reserve by 5/1).

NEW-YORK HISTORICAL SOCIETY—"Astor Place—From 17th-Century Country to 19th-Century City," a tour that offers a history of New York City from the time of Peter Stuyvesant to the 19th-century. Sites include the Renwick Triangle, the James Fenimore Cooper Birthplace, the Public Theater, Cooper Union. 5/3 at 2. Meet at St. Mark's-In-The Bowery Church on Second Ave. and 10th St. (873-0125). $10.

GREENWICH VILLAGE—"Bohemian Days in Greenwich Village," a 90-minute walk from Jefferson Market to Sheridan Square that explores the world of free love, radical chic, and cheap rents. 5/3 at noon (924-7187). $6 (reservations necessary).

CHINATOWN/LITTLE ITALY—"Ethnic Contrasts." A New York Walk-About. 5/3 at 11 a.m. or 2, meet on SW corner of Broadway and Canal (see listing below for phone number). $6.

ASTOR PLACE/EAST VILLAGE—"The Old and the New." A New York Walk-About. 5/3 at 11 a.m. or 2, meet on SE corner of E. 11th St. and Second Ave. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

WHITMAN'S NEW YORK: "SoHo to Brooklyn," a walk with the Museum of the City of New York (534-1672, ext. 236). 5/3, 11 a.m.; meet at the SE corner of Canal St. and Broadway shortly before 11 a.m.. $10. Tour includes a lunch stop (buy your own).

LADIES' MILE—A "Historywalk" with Joyce Gold (242-5762). 5/3 at noon, meet at Grace Church, Broadway and 10th St., for a visit to great stores and little shops of the past. $8.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS— "Victorian Flatbush: Early NY Suburb," 5/2 at 1, meet at P.S. 139 entrance, Rugby Rd. between Beverly and Cortelyou Rds. Flatbush historian Ron Schweiger's tour will include Prospect Park South, Ditmas Park, Beverly Square West, and also the house in the film *Sophie's Choice.* $2 (718-788-8500).

CENTRAL PARK—5/3: "Hallet in Spring," a special bird

OTHER EVENTS

walk conducted by Sarah Elliott and the Rangers. Meet at the Hallet Nature Sanctuary (397-3080), at 9 a.m. and bring binoculars. Free (reserve).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

TENNIS—Shearson Lehman Brothers Tournament of Champions: 5/2–5/10 at West Side Tennis Club, Forest Hills, Queens (718-268-2300). One of only four Men's Circuit Championship events on the international calendar. Includes Boris Becker, Yannick Noah, Tim Mayotte, Pat Cash, and many others; also 5/2–5/4, a special Legends of Forest Hills Invitational with Grand Masters players. $12–$25.

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 4/27–29 at 7:35 vs. Houston; 4/30, 5/1 at 7:35, 5/2 at 2:20, and 5/3 at 1:35 vs. Montreal; 5/5-5/6 at 7:35 vs. Cincinnati. $6, $8.50.

STEPS—IAAF Racewalking Championships: 5/2 at 7:30 a.m.: Men's 50k race; 5/3 at 8 a.m.: 5k Health Walk; at 9:30 a.m.: Women's 10k race; at 11 a.m.: Men's 20k race. All events are through Central Park and sponsored by the New York Road Runners Club (860-4455). Races begin at E. 67th St. and East Drive and end at Tavern On the Green, CPW at 67th St. Call for entry fees . . . **Hall of Fame 10K Run:** 5/2 at 10 a.m.—More than 800 runners are expected to compete in this annual 6.2 mile event up and down the Grand Concourse in the Bronx. Begins at the Bronx Community College campus, University Avenue and W. 181st St. $6.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/4 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 5/2, Carter Handicap; 5/3, Comely; 5/4, Kingston (NYB).

CHILDREN

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, elephants, and more in this annual circus with a Carnivale theme. 4/30, 5/1 at 11 a.m. and 7:30; 5/2–3 at 12:30 and 4; 5/4 at 11 a.m. Miller Field, New Dorp Lane, South of Hylan Boulevard, Staten Island (212-391-0760). $8–$15.

CHILDREN'S CARAVAN—A mobile educational environment equipped for a variety of activities including film and video, puppet shows, and art projects, all to encourage reading. 4/29, beginning each half hour, 3–5. New Video, 224 W. 72nd St. (203-222-0002). Free.

PUPPET SAVANNAH—A history of Savannah, Georgia, by the Blue Fairy Puppets. 5/2 at 9:30 a.m. Lord & Taylor's, Fifth Ave. at 39th St. (391-3632). $4 (reserve).

NATIVE AMERICAN STORIES—5/1 at 7: Leslie Silko will read poems from her book about the southwest Pueblo people; 5/2 at 2: A performance which presents some of the legends of the Southwest Indians. American Museum of Natural History, Linder Theater, 1st Floor, CPW at 79th St. (769-5305). Donation.

LITTLE IS BIG—A musical puppet show in which children learn that conflicts can be resolved non-violently. 4/28–4/30, 5/5–5/6, 5/13–5/15, and 5/20–5/22 at 10:30 a.m.; 5/7 at 10:30 and 1. P.S. 76, 220 W. 121st St., between 7th and 8th Aves. (724-0677). $3.

ILLUSION AND PRIEST IDIGITATION—Father Jerry presents a program of magic, mirth, and mystery. 5/2 at 7:30. St. Teresa's Auditorium, 44th St. and 50th Ave., Woodside, Queens (718-784-2123). $6.

CHILDREN'S BAZAAR—Stories, movies, food, clothing and lots more. 5/2, 10 a.m.-3. Special storytelling performance by Tony Soriano at 12:50 and 2:30. $1; movies, $1. Broadway Presbyterian Cooperative Nursery School, Broadway and 114th St. (749-4635).

SPRING FAIR—Live entertainment, supervised games, pony cart rides, ethnic foods, a space walk to mention just a few. 5/2, 11 a.m.-3 (raindate, 5/3). Columbia Greenhouse Nursery School, 424 West 116th St., between Amsterdam and Morningside (666-4796). Charges for individual events.

STORYTELLING—Spend an afternoon on Noah's Ark with Kathy McQuown, and enjoy Jewish folktales, playacting, songs, and crafts. 5/3, 2-3:30. Yeshiva University Museum, Main Campus, 2520 Amsterdam Ave. at W. 185 St. (960-5390). $1.75; adults, $2.50.

THE CATCHER'S MITT—See this original musical cel brating both the young and old. 5/3 at 3. Sympho Space, 2537 Broadway at 95th St. (864-5400). $5.

KID'S MICRO-MARATHON—Ages 1–10 can compete this fun run sponsored by BJ's Daycare Communit 5/3 at 11 a.m. Riverside Park, track at 73rd St., next the river (877-0684). $3, advance; $4, day of race.

CHILDREN'S HOUR—Eeyore's Bookstore West, 22 Broadway between 78th–79th Sts. (362-0634). Sp cial Program, 5/2 at 11 a.m.: Meet author, Eric Hi then meet Spot the dog; 5/3 at 1: Meet Steven Kr and listen to him read from his books . . . Eeyor Bookstore East, Madison Ave. at 81st St. (988-340 Special Program, 5/2 at 1: Meet Eric Hill and Sp 5/3 at 3: Meet Steven Kroll. Free.

BOTTOM'S DREAM—An operatic version of Shak speare's *Midsummer Night's Dream,* featuring fairi frivolity, fantasy, and fun. Every Sat., through 5/16 1 and 3:30; also, 5/10, 5/17 at 3:30 only (mothe half-price, on Mother's Day, 5/10). Hartley Hou Theatre, 413 W. 46th St. (666-1716). $4; adults, $

PUPPET PLAYHOUSE—Ventriloquist Stan Burns. 5/2 at 11 a.m. and 1. Murphy Center at Asphalt Gree 555 E. 90th St. (879-3316). $3.

CINDERELLA—A musical, by the Papageno Puppet Th ater, through 5/31. Sat. and Sun. at noon. Party Ce ter, 131 W. 72nd St. (874-3297). $3.50 (reserve).

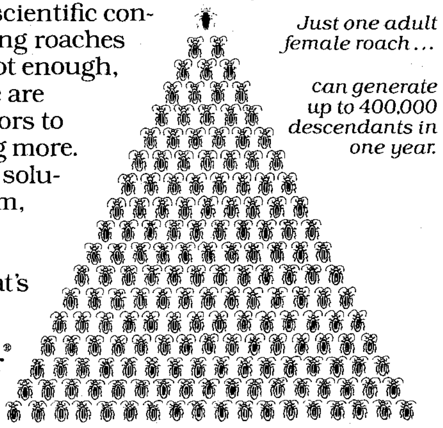
LONG RUNNERS—Please refer to previous issue.

CITY OF NEW YORK PARKS AND RECREATION—Belv dere Castle: Central Park Learning Center, 79th south of the Great Lawn (772-0210). 5/2 at 11 a.m., year-olds; at 1, ages 5–11: "Have a Song!"—Make puppet, sing, and move with musician Mary Ann Ha Free (reservations). 5/3 at 2 and 3: "Chinese Folk M sic" . . . **The Dairy:** 64th St., Mid-Park, (397-315 5/2 at 1:30: "When Central Park Was New"—Mal toys with a visitor from the past. Free (reservations

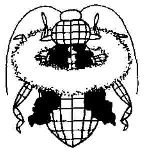
CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54 St. (765-5904). 5/2–5/3 at 1:30 and 3: "Mask Pu pets"—Study African, Japanese, and Indian mask pu pets and then create a mask puppet of your ow Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adu $2 (weekends) and $1 (weekdays); children $3, $2.

Why are roaches and fleas so hard to get rid of?

Roaches and fleas are survivors. They breed fast... faster than you can kill them with ordinary insecticides. Look at these statistics: just one adult female roach can generate up to 400,000 descendants in one year. One female flea breeds even faster, over 1,000,000 descendants in one year.


Just one adult female roach...
can generate up to 400,000 descendants in one year.

What's the scientific conclusion? Killing roaches and fleas is not enough, because there are always survivors to start breeding more. The scientific solution? Kill them, plus stop survivors from breeding. That's exactly what Black Flag® Roach Ender® and New Black Flag® Flea Ender® insecticides do, with ingredients called insect growth regulators. They're potent weapons in man's war against roaches and fleas. Ordinary insecticides don't have these advanced ingredients.



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NIGHTLIFE
DIRECTORY

EY TO ABBREVIATIONS

E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa

ease check hours and talent in advance. Many places : forced to make changes at short notice.

POP/JAZZ

IGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 4/29: Kuni Mikami Trio. 4/30: Andrew Maginley Trio. 5/1, 2: Ira Jackson Trio. 5/3: Eileen Marino. 5/4: Bill Stein Trio. 5/5: Samba Night with Phil Shimmel. **AE, CB, DC.**

.UE NOTE—131 W. 3rd St. (475-8592). Through 5/3: Phyllis Hyman, Tue.–Sun. at 9 and 11:30. 5/5–10: Angela Bofill. **AE, MC, V.**

IE BOTTOM LINE—15 W. 4th St. (228-7880). 4/30,5/1: Vital Information featuring Steve Smith and Tom Coster. 5/2: Buster Poindexter and His Banshees of Blue. 5/4: Litte America; K.D. Lang. 5/5, 6: Tower of Power; Angela Scott. **No credit cards.**

IADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/2: Pianist Mike Longo with Ben Brown on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

IRLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/3: The Ayizan Haitian Band, Tues. –Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 5/4: Bucky and John Pizzarelli, Jr. 5/5–10: Jimmy Witherspoon. **AE, CB, DC, MC, V.**

IGLE TAVERN—355 W. 14th St. (924-0275). 4/30: Comedy night with Mike Mallon, Mickey Loesch, Jane Stroll, Jeff Murray, and Judy Gold. 5/2: Larry Cole and Bill Ochs. 5/9: James Keane. **No credit cards.**

T TUESDAY'S—190 Third Ave. (533-7902). Through 5/3: Svend Asmussen and Mel Lewis Trio. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 5/4: Les Paul Trio. 5/5–10: Louie Bellson Big Band Explosion! **AE, MC, V.**

EDDY'S SUPPER CLUB—308 E. 49th St. (888-1633). Restaurant-bar. 5/5–16: Singer B.J. Ward performs *The Voice of Disney.* **AE.**

IEENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 4/30: Peter Malinverni. **AE, MC, V.**

IEGORY'S—63rd St. and First Ave. (371-2220). 4/29–5/2 from 10–3 a.m.: Singer Stan Edwards with pianist Larry Intorella and David Sibley on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella. Sun.–Mon. from 10–3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

)RS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/29: John Pizzarelli Trio. 4/30: Andy Stein Trio. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 4/29: Potentials; Brandos; Curtis Gone Bad. 5/8: One Big Vacation. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 5/2: Pianist Ray Gallon with Ron Carter on bass. 5/5–9: Pianist Fred Hersch with Michael Formanek on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/16: Singer-songwriter Dory Previn in *Last Tangos and Act One Lives,* Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/29: Harriet Conrad. 4/30: Lady Peachena. 5/1, 2: Hiram Bullock. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St. (517-2020). 4/29: David Collins. 4/30: Melanie Coye. 5/1: Shannon Gibbons; Bertilla Baker and Kirk Nurock. 5/2: Joe Francis; L.E. Howell. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Mon.: Singer-pianist Rudy Roberson. Tue.–Sat.: Singer-pianist Danny Nye. Music from 7. **AE, DC, MC, V.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 5/1: The Steve Kuhn Trio. 5/4–8: The Roland Hanna Trio. Shows at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed., Stan Rubin's Dixieland. Thurs., Peter Compo Trio. Fri., David Ostwald and his Gully Low Jazz. Sat., the Bob Cantwell Band. Sun., pianist Terry Waldo. Mon., Howie Wyeth barrelhouse piano. Tues., Phil Bennett Society Swing. *Music from* 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (228-8888). Dance to the Big Beat. 5/1: The Butthole Surfers. 5/2: Shriekback. 5/3: Wiseblood; Snakefinger. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 5/3, 5–10: David Murray Octet. 5/4: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/30–5/2: Singer Thelma Houston, Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 5/5, 6: Singer Orthela Barnes. 5/7–9: Jazz-violinist Noel Pointer. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 4/29: Combo Limbo; Marc Berger. 4/30: Lil Ed and the Blues Imperials. 5/1, 2: Lowell Fulsom. 5/3: The Walter Thompson Big Band. 5/4: The Few; Jing. Shows from 9. **No credit cards.**

VILLAGE CORNER—142 Bleecker St. (473-9762). 4/29, 30: Carol Britto. 5/1, 2: Lance Hayward alternating with Carol Britto. Music Sun.–Thu. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 5/3: Herman Foster with Jay Leonhart. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/3: Alto saxophonist Frank Morgan. 5/4: Mel Lewis and the Jazz Orchestra. 5/5–10: Guitarist Jim Hall with Bill Frisell, Steve LaSpina and Joey Barron. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 4/29–5/3: Ray Mantilla and Space Station. 5/7–10: Houston Person and Etta Jones. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 4/30: Pianist John Hicks with Joe Beck on guitar. 5/1, 2: Guitarist Joe Beck with Steve LaSpina on bass. 5/4–9: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/29: The Original Crickets with Steve Forbert. 4/30: Paul Butterfield and Rick Danko. 5/1: La Bamba and LaZoo. 5/2: Reckless Sleepers. 5/3: Toots and the Maytals. 5/4: Badfinger. 5/5: Delbert McClinton. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8TH—332 Eighth Ave., bet. 26th–27th Sts. (924-3499). Restaurant with comedy showcase every Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (693-1700). Restaurant with cabaret. Through 5/3: comedian Richard Belzer, Tue.–Thu. at 9, Fri.–Sat. at 10. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/3: Comedians Jeff Justice, Al Romero, Wayne Cotter, Mike Egan, Nancy Redman, Danny Curtis and Hiram Kasten, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 5/4–10: Ben Creed, Steve Rizzo, Barry Weintraub, Mike Egan, Danny Curtis, and Hiram Kasten. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/29: Magician Imam and comedian Terry Day. 4/30: Magician Torkova and Terry Day. 5/1, 2: Magician Peter Kougasian and comedian David Charnee. 5/5: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/3: Monica Piper, Rob Schneider, and Robert N. Altman, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. 5/5–10: Jack Simmons, Sue Kolinsky, and Chris Rock. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing, nightly, except Sun., from 10. Through 5/16, Mike Cerrati Trio

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MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 5/3: The Don Glasser Orchestra alternating with the Emilio Reyes Orchestra. 5/7–31: Alan Russel Orchestra alternating with the Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/29, 30: Johnny Copeland. 5/1: Ladysmith Black Mambazo. 5/5: Charles Brown. 5/6: Ray Baretto. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . Through 5/2: Charles Pierce, the legendary master/mistress of disguise, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. . . 5/5–16: Singer-songwriter Amanda McBroom, Tue.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience*, a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, Mon. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

THE GINGER MAN—51 W. 64th St. (399-2358). **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—'49 W. 44th St. (764-8930). Restaurant-cabaret. 4/29: Judy Kreston and David Lahm with Cameron Brown on bass. 4/30: Charlotte Wescott with pianist Ross Patterson. 5/1: Barbara Lea and Daryl Sherman. 5/2: Barbara Lea with Wes McAfee. 5/3: *A Taste of British Music Hall*, with Bruce Vernon Bradley and May Ellis. 5/4, 5: *Thanks For The Memory,* the Movie Songs of Ralph Rainger with David Berk, Loria Parker, and Margaret Wright. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 4/29, 30: Kingsley, Carpino, Waterman. Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy in a Salute to Arthur Schwartz and his Lyricists, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V**

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar** Singer-pianist Diana Rogers, nightly 5–9, excep Mon. **AE, CB, DC, MC, V**

CARLYLE—Madison Ave. and 76th St. (744-1600) **Café Carlyle:** Through 6/22: Singer-pianist Bobb Short with Beverly Peer on bass and Robbie Scot o drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. a 9:45. **AE, CB, DC, MC, V**

GRAND HYATT—42nd St. at Park Ave. (883-1234) **The Crystal Fountain:** Contemporary restauran with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon. Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–1 a.m Sun. 5:30–1 a.m.; and pianist Earl Rose plays Mon 8–1 a.m. **AE, CB, DC, MC, V**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon. Fri., 5–midnight, replaced Sat.–Sun. by James Jordan **Hurlingham's:** Pianist Steve Montgomery Wed. Sun. 6–11, with James Jordan alternating Mon.–Tue **Pursuits:** Nightclub with video entertainment an dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9– a.m. **AE, CB, DC, MC, V**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen (997-0046): Through 5/2: Shelly Wald of "Th Golden Land." Tue.–Sat. at 11, with an extra show Thu.–Sat. at midnight. **AE, CB, DC, MC, V**

OMNI PARK CENTRAL—Seventh Ave. and 55th St. (757-4441).**Notes:** Jazz-pianist Milton Sealey play Tue.–Sat. from 9–1 a.m. Singer-pianist Larry Applewhite plays Sun. from 9–1 a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terin Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of th Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tune Mon.–Fri. from 5:30. **AE, CB, DC, MC, V**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim and Gershwin to Berlin. Three sets nightly Tue.–Sa at 9, 10:30 and midnight. **AE, CB, DC, MC, V**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siege Tue.–Thu. 5–9, Fri.–Sat. 6–10; Tina DeVaron take over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Dian Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace** Singer-pianist Kathi Tarrant, Tue.–Sun. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed b Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788 5/4,11: Susan Goldstein - A Musical Evening. **No credit card**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Ita ian restaurant. Singer-pianist Gianni Monti, Mon.–Sat. 10–2 a.m. **AE, MC, V**

LE VERT GALANT—109 W. 46th St. (382-0022). Gre French restaurant. Singer-pianist Kosmas, Tue.–Sa from 7:30. **AE, CB, DC, MC, V**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067 Restaurant–piano bar with pianists Keith Thompson Paul Sportelli, and Roy Glover alternating nightl from 8. **AE, CB, DC, MC, V**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). A Deco lounge featuring pianist-vibraphonist Al Manta with singer-guitarist Jon Luks, Wed.–Sat. from 9– a.m. **AE, CB, DC, MC, V**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). P ano bar–restaurant. Tue.: Andy Monroe. Wed., Sat and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz Sun.: George Cotton. **AE, DC, MC, V**

RADIO

HIGHLIGHTS

'Ved., April 29

)/WNCN— **gner:** *Tannhäuser:* ; **Torelli:** Cto. for 2 npets in D.

)/WNYC— ernational Rostrum of nposers." **Rehnquist:** *ids Nimm;* **Maros:** *work.*

XR-AM/FM— **emann:** Flute Cto. in **'aganini:** Sonata icertata in A.

)/WNCN— **hms:** Waltzes, Op. Highlights; **Vivaldi:** for Violin, Lute, and itinuo in g.

)/WNCN— **emann:** Sonata for soon and Continuo in **squin:** *Chansons.*

0/WQXR- **/FM—Mozart:** Duo -Flat for Violin and la.

0/WNCN— **nsky-Korsakov:** *Tsar an,* Op. 57: Suite; **nizetti:** *Linda di mounix:* "Linda, da . . . Da quel di che contrai."

IYC—New Jersey iphony Orchestra. gh Wolff, conductor. **ber:** *Invitation to the ice;* **Ravel:** *Valses es et sentimentales;* **pland:** *Rodeo.*

5/WQXR- **/FM—J. Stamitz:** hestral Trio in G, Op. lo. 6; **Smetana:** *My ntry:* "The High tle": "The Moldau" "Sarka."

0/WNCN— **umann:** *Dichterliebe,* 48; **Handel:** Suite Harpsichord No. 6 in arp.

6/WQXR- **/FM—**"McGraw- l Young Artists wcase." Robert rman, host.

Thu., April 30

0/WNCN—Suppé: que Dame" Ov.; **ydn:** Cto. for Organ

IYC—"New, Old l Unexpected." With n Page.

0/WQXR- **1/FM—Mozart:** no Cto. No. 2 in B-Flat; **Schumann:** *Three Romances.*

5:00/WNCN— **Roman:** Sinfonia No. 20 in e; **Chopin:** Fantasy on Polish Airs in A, Op. 13.

6:00/WNCN—Bitsch: Concertino.

7:00/WQXR-AM/FM— **Rachmaninoff:** Suite No. 2 for 2 Pianos.

8:00/WNYC— Chamber Music Society of Lincoln Center. **Poulenc:** Trio for Piano, Oboe, and Bassoon; **Debussy:** "En Blanc et Noir"; **Prokofiev:** Violin Sonata, Op. 80.

8:05/WQXR-AM/FM—Smetana: *My Country:* "From Bohemia's Meadows and Forests."

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Cincinnati Symphony, conducted by Michael Gielen. **Schoenberg:** *Pelleas und Melisande,* Op. 5.

Fri., May 1

3:00/WNCN—Bach: Cto. for 2 Violins in d; **Fasch:** Cto. for Trumpet, 2 Oboes, and Strings in D.

WNYC—"The Great Artists: Guido Cantelli."

4:00/WQXR-AM/FM—Schubert: Introduction and Variations; **Britten:** *Gloriana:* "Courtly Dances."

5:00/WNCN—A. Marcello: Cto. for Recorder in d; **R. Strauss:** *Salomé,* Op. 54: "Dance of the Seven Veils."

6:00/WNCN—Gilbert: *Dance in Place Congo.*

7:00/WQXR-AM/FM—Mozart: Flute Qt. in G.

8:00/WNCN—Pierné: *Ramuntcho:* Ov. on Basque Themes; **Bridge:** Phantasie Trio in c for Piano.

WNYC—"The Opera Box." A study of the career of Alessandro Moreschi, the last castrato.

8:05/WQXR-AM/FM—"The String Family: Violin, Viola, Cello, Double Bass." **Bach:** Violin Cto. in a; **Haydn:** Sym. No. 26 in d, "Lamentatione."

9:00/WNCN— **Walton:** Sym. No. 1; **Wieniawski:** Polonaise Brillant in A, Op. 21.

WNYC— **Wagner/Liszt:** Fantasy on Themes From *Rienzi;* **Verdi:** *Four Sacred Pieces.*

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor; pianist Steve Mayer. **Weber:** *Oberon:* Ov; **Schubert:** Sym. No. 5 in B-Flat; **Reger:** Piano Cto. in f.

Sat., May 2

10:00 a.m./WNCN— **Rodrigo:** *Fantasia para un Gentilhombre;* **Paganini:** *Caprices,* Op. 1, Nos. 9, 13, 14, 17, and 24.

WNYC—Haydn: Sym. No. 104; **Wagner:** *Wesendonck.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Ivan Moravec. **Schumann:** *Kinderscenen;* **Chopin:** Marzurka in c-sharp, Op. 63.

11:00 a.m./WNCN— **Bach:** Suite for Cello Solo No. 1 in G.

WNYC—Bizet: *L'Arlesienne* Suite.

11:04 a.m./WQXR-AM/FM—Boyce: "Birthday Ode, 1768": Ov.

12:00/WNCN— **Corelli:** Cto. Grosso in g, Op. 6, No. 8, "Christmas."

WNYC—Debussy: Sonata for Flute, Viola, and Harp; **Tchaikovsky:** Seven Russian Folk Songs.

12:05/WQXR-AM/FM—Bach: Suite No. 2 in b.

1:00/WNCN— **Rodrigo:** *Concierto de Estio;* **Dowland:** Song; *Lachrimae Pavan.*

WNYC—Milhaud: Harmonica Suite; **Revueltas:** *Itinerarios.*

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Bruno Bartoletti, conductor; tenor Luciano Pavarotti, baritone Piero Cappuccilli, soprano Maria Chiara, mezzo-soprano Fiorenza Cossotto. **Verdi:** *Un Ballo in Maschera.*

5:00/WNCN—Tartini: Cto. for Flute in G; **Telemann:** Cto. for Flute and Harpsichord No. 2 in G.

5:05/WQXR-AM/FM—Handel: *Samson:* Suite.

6:00/WNCN— **Geminiani:** Sonata for Cello No. 6 in a, Op. 5.

7:00/WNCN—Haydn: Piano Trio in G.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; cellist Yo-Yo Ma. **Franck:** *Psyche:* Suite; **Saint-Saens:** Cello Cto. No. 1 in A; **Ravel:** *Mother Goose* Suite; *Daphnis et Chloé,* Suite No. 2.

9:00/WNCN—"Saturday Night Opera." **Puccini:** *Turandot* (Ricciarelli, Hendricks, Domingo, Raimondi, Vienna Phil./Karajan).

Sun., May 3

10:00 a.m./WNCN—"Classic Guitar." **Cimarosa:** Sonata in d; **Ponce:** *Petite Valse.*

WNYC—Strauss: Sextet from *Capriccio,* Op. 85; **Elgar:** Cello Cto., Op. 85.

11:00 a.m./WNCN— **Various:** Dance Music of the High Baroque.

WNYC—A belated birthday tribute to Frederic Chopin.

12:00/WNCN—Bach: French Suite No. 6 in E.

1:00/WNCN—Chicago Symphony Orchestra. Yoel Levi, conductor. **Haydn:** Sym. No. 102 in B-Flat; **Harris:** Sym. No. 3; **Prokofiev:** *Romeo and Juliet,* Op. 64: Excerpts.

WNYC—Stravinsky: *Symphony of Psalms;* **Carter:** *The Minotaur.*

1:04/WQXR-AM/FM—Mozart: Piano Cto. No. 15 in B-Flat.

3:00/WNCN—Elgar: *Imperial March,* Op. 32; **Grieg:** *Sigurd Jorsalfar* Suite, Op. 56.

3:04/WQXR-AM/FM—The New York Philharmonic. Kurt Masur, conductor; violinist Glenn Dicterow, cellist Lorne Munroe. **Matthus:** *Windbraut;* **Brahms:** Double Cto. in a; **Schumann:** Sym No. 4 in d.

4:00/WNCN—R. Strauss: *Der Rosenkavalier,* Op. 59: Orchestral Suite.

6:00/WNCN— **Prokofiev:** Cto. for Violin No. 1 in D, Op. 19.

7:00/WNCN— **Various:** Medieval Works; **D. Scarlatti:** Sonatas for Harpsichord in G and g.

7:30/WNYC— **Gudmundsen-Holmgreen:** *Passacaglia.*

8:00/WNCN—Britten: *Young Person's Guide to the Orchestra.*

WNYC—"After Eight." With Nancy Shear. John Schaefer, guest.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Handel:** *Athalia* (Sutherland, Kirkby, Bowman, Johnson, Thomas, The Academy of Ancient Music/Hogwood).

9:00/WNCN— **Beethoven:** Sym. No. 7 in A, Op. 92.

Mon., May 4

3:00/WNCN— **Debussy:** *Martyre de Saint Sébastian:* "La Cour des lys"; **Haydn:** Sonata for Piano No. 52 in G.

4:00/WQXR-AM/FM—Bach: Cto. No. 3 in c for 2 Harpsichords and Strings; **Wagner:** *Wesondonck Songs:* "Im Treibhaus."

5:00/WNCN— **Tchaikovsky:** *Voyevode,* Op. 78: "Entr'acte" and "Dances of the Maids."

6:00/WNCN— **Rachmaninoff:** *Symphonic Dance,* Op. 45, No. 1.

7:00/WQXR-AM/FM—Beethoven: Violin and Piano Sonata No. 7 in c.

8:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor. **Shapero:** *Symphony for Classical Orchestra;* **Beethoven:** Piano Cto. No. 5.

8:05/WQXR-AM/FM— **Mendelssohn:** *The Wedding of Camacho:* Ov.; **Telemann:** Viola Cto. in G.

9:00/WNCN— **Beethoven:** Sym. No. 7 in A, Op. 92; **Stravinsky:** *Fireworks,* Op. 4.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Haydn:** Sym No. 100 in G, "Military"; **Mahler:** Sym. No. 5 in c-sharp.

Tue., May 5

3:00/WNCN— **Rachmaninoff:** *Preludes,* Op. 32, Nos. 5–8; **M. Haydn:** Cto. for Horn in D.

WNYC—An afternoon with Charles Wuorinen.

4:00/WQXR-AM/FM—Punto: Horn Cto. No. 11 in E; **Brahms:** Ballade No. 2 in D, Op. 10.

5:00/WNCN— **Gervaise:** *Dances;* **Rodrigo:** *Zarabanda Lejana y Villancico.*

6:00/WNCN—Handel: *Rinaldo:* Ov.

7:00/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

8:00/WNCN—"WNCN Live."

WNYC—Santa Fe Chamber Music Festival.

Bartok: Sonata for Two Pianos and Percussion; **Respighi:** Violin Sonata in b; **Shostakovich:** Two Pieces for String Octet, Op. 11.

8:05/WQXR-AM/FM—Beethoven: Violin Cto. in D.

9:00/WNCN— **Tchaikovsky:** Suite No. 1 in d, Op. 43.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Martucci:** *Noturno, Giga, Noveletta;* **Haydn:** Sym. No. 48 in C.

less otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, April 29–May 1 and May 4–5

2 WCBS 975-4321
4 WNBC 664-4444
5 WNYW 535-1000
7 WABC 887-7777
9 WOR (201) 330-2153
11 WPIX 949-1100
13 WNET 560-2000
21 WLIW (516) 454-8866
31 WNYC 669-7800
H HBO 512-1208
M CINEMAX 512-1208
N UPTOWN 304-3000
S SHOWTIME 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 *Today's Business*
4 News
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Fri.: **Movie:** *1001 Arabian Nights*
M Fri.: **Movie:** *Never So Few*
Mon.: **Movie:** *An American in Paris*
S Mon.: *Race for One*

6:10 a.m.
H Tue.: *Welcome Home, Jellybean*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Thu.: *The Red Balloon*
S Fri.: **Movie:** *A Private History of a Campaign That Failed*
Tue.: **Movie:** *Amadeus*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *Dorothy in the Land of Oz*
Thu., Tue.: *Seabert*
Mon.: *Rumpelstiltskin*
M Wed.: **Movie:** *Trenchcoat*
Thu.: **Movie:** *The Story of Will Rogers*
Tue.: **Movie:** *Treasure Island*
S Mon.: *The Secret of Charles Dickens*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Body Electric*
H *Fraggle Rock*
S Wed.: *Faerie Tale Theatre: Little Mermaid*
Thu.: *Bambinger*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Running Brave*
Thu.: **Movie:** *The Terry Fox Story*
Fri.: *Animals Are Beautiful People*
Mon.: **Movie:** *Memories Never Die*
Tue.: **Movie:** *Can't Stop the Music*
M Fri.: **Movie:** *Short Circuit*
Mon.: **Movie:** *Smooth Talk*
S Thu.: **Movie:** *Life on the Mississippi*
Fri.: *I Don't Know Who I Am*
Mon.: **Movie:** *Sweet Liberty*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers*
M Wed.: **Movie:** *Transylvania 6-5000* (cc)
S Wed.: **Movie:** *Isaac Littlefeathers*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Thu.: **Movie:** *The Bandit of Sherwood Forest*
Tue.: **Movie:** *Don't Go Near the Water*
S Fri.: *Marvin Gaye*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Body Electric*
H Fri.: *The Strange Death of the Desert Fox*
M Mon.: **Movie:** *Scream of Fear*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *State of the Art*
Mon.: *All About TV*
Tue.: *Citiscope*
H Wed.: *Adolf Hitler*
Thu.: *Winston Churchill: The Private War*
Fri.: **Movie:** *Agnes of God*
Mon.: *Talk Show*
Tue.: **Movie:** *The Elephant Man*
M Fri.: **Movie:** *A Woman Called Golda*
S Wed.: **Movie:** *Latin Lovers*
Thu.: **Movie:** *The Devil Makes Three*
Fri.: **Movie:** *It Happened at the World's Fair*
Mon.: *Laurel & Hardy's Laughing 20s*
Tue.: **Movie:** *Don't Make Waves*

10:30 a.m.
2 *New Card Sharks*
4 Wed.–Fri.: *Blockbusters*
Mon., Tue.: *Classic Concentration*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Thu.)
Thu.: *At the Movies*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
H Wed.: **Movie:** *Trancers*
Thu.: **Movie:** *Say Yes*
Mon.: **Movie:** *Nobody's Perfekt*
M Wed.: **Movie:** *Smooth Talk*
Thu.: **Movie:** *Revolution*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 Wed.: *The Africans*
Thu.: *War*
Fri.: *The Brain*
Mon.: *Shakespeare Hour*
Tue.: *Heart of the Dragon*
M Mon.: *Crazy About the Movies*
Tue.: *A Soul Session*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
S Thu.: **Movie:** *D.A.R.Y.L.*
Mon.: **Movie:** *Cocoon*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Tenspeed and Brown Shoe* (1980). Ben Vereen.
Thu.: **Movie:** *The Brotherhood of the Bell* (1970). Glenn Ford.
Fri.: **Movie:** *White Lightning* (1973). Burt Reynolds.
Mon.: **Movie:** *Hustle* (1975). Burt Reynolds.
Tue.: **Movie:** *Desperate Voyage* (1980). Christopher Plummer.
31 Wed.–Fri.: *Out of the Fiery Furnace*
Mon.: *Forever Wild*
Tue.: *The Crushing Season*
H Wed.: **Movie:** *The Night the Lights Went Out in Georgia*
Thu.: **Movie:** *Jake Speed*
Fri.: **Movie:** *The Candidate*
Mon.: **Movie:** *Hog Wild*
Tue.: **Movie:** *The Bridge on the River Kwai*
M Wed.: **Movie:** *Bring On the Night*
Mon.: **Movie:** *Sweet Dreams*
Tue.: **Movie:** *Short Circuit*
S Wed.: **Movie:** *Taps*
Fri.: **Movie:** *The Man With One Red Shoe*
Tue.: **Movie:** *The Ratings Game*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
M Thu.: **Movie:** *The Longshot*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *Presenting Lily Mars* (1943). Judy Garland.
Thu.: **Movie:** *It's Always Fair Weather* (1955). Gene Kelly.
Fri.: **Movie:** *Once More, With Feeling!* (1960). Yul Brynner.
Mon.: **Movie:** *Looking Up* (1977). Dick Shawn.
Tue.: **Movie:** *The Last Winter* (1962). Tony Britton.
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Actors Theatre Presents*
Tue.: *Masterpiece Theatre: Star Quality*

1:30
2 *Bold and the Beautiful*
31 Mon.: *Filmmakers*
H Mon.: **Movie:** *Say Yes*
M Fri.: **Movie:** *I'd Climb the Highest Mountain*
S Thu.: **Movie:** *Off Beat*
Mon.: **Movie:** *The Man With One Red Shoe*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.–Fri.: *Shoah* (1985). Parts II–IV.
Mon.: *Managing Our Miracles: Health Care in America*
Tue.: *Pride of Place*
H Wed.: *Will Rogers: Look Back in Laughter*
Thu.: **Movie:** *Turk 182!*
Fri.: **Movie:** *Megaforce*
M Wed.: **Movie:** *Absolute Beginners*
Thu.: **Movie:** *Ghoulies*
Mon.: **Movie:** *Haywire*
Tue.: **Movie:** *The Gig*
S Fri.: **Movie:** *The Great Adventure*
Tue.: **Movie:** *Off Beat*

2:05
S Wed.: **Movie:** *The Opposite Sex*

2:30
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson' Louisiana Cookin'*
Thu.: *Great Chefs of Chicago*
Fri.: *Frugal Gourmet*
Mon.: *Madeleine Coo* "Meatless Meals"
Tue.: *Yan Can Cook:* "Northern China"

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Hawaii Five-O*
11 *Smurfs*
13 Wed.: *Cats and Dog*
Thu.: *People, Pets an Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old Hou*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You* (except Tue.)
Tue.: *Education in th Correctional System*
31 Mon., Tue.: *Square One TV*
H Wed.: **Movie:** *Sava Harvest*
Mon.: **Movie:** *Gremlins*
Tue.: **Movie:** *On th Edge*
M Fri.: **Movie:** *Love a Death*
S Thu.: *Bernice Bobs Hair*

3:05
S Mon.: *I Don't Kno Who I Am*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics* (except Tue.)
31 Mon., Tue.: *Video Music Box*
M Thu.: **Movie:** *Bron Billy*
Tue.: **Movie:** *Home From the Hill*
S Fri.: *Just Another Stupid Kid*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Sho* (except Wed.)
Wed.: *After School Special*
9 *Barnaby Jones*
11 *G.I. Joe*
21 *Mister Rogers*
H Thu.: *Seabert*
Fri.: *Hang Tight, Wil Bill*

Wed.: **Movie:** *The*
n Who Came to Dinner
Wed.: **Movie:**
sterious Stranger

Thu.: **Movie:** *Life on*
Mississippi
Fri.: **Movie:** *A Private*
tory of a Campaign That
ed
Mon.: *The Secret of*
rles Dickens

Tue.: **Movie:** *Arthur and the Square Knights of the Round Table*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
13 *Mister Rogers' Neighborhood*
21 *Square One TV*
31 Wed., Thu.: *Video Music Box*

Mon.: *Lord Elgin and Some Stones of No Value* (cc)
Tue.: *Heartache in the Heartland*
H Wed.: *Survival Series*
Thu.: *It Can't Happen to Me*
Fri.: **Movie:** *1001 Arabian Nights*
Tue.: *Chicken*
M Fri.: **Movie:** *Mr. Love*

Mon.: **Movie:** *East of Eden*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Square One TV*
21 *Sesame Street*
H Thu.: **Movie:** *Just One of the Guys*
Mon.: *Talk Show*

Tue.: *Welcome Home, Jellybean*
S Mon.: *Race for One* (cc)

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 *3-2-1 Contact*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*

H Wed.: *Cinema Workshop #2*
Mon.: *Rumpelstiltskin*
M Thu.: **Movie:** *Weird Science*
S Wed.: **Movie:** *Isaac Littlefeathers*
Fri.: *Umbrella Jack*
Tue.: **Movie:** *The Great Adventure*

5:45
31 *News From City Hall*

Veeknights, April 29–May 1 and May 4–5

ED., APR. 29

)
4 7 News
Three's Company
Magnum, P.I.
Gimme a Break
New Jersey News
Computer Chronicles
Italian programming
ıcludes at 8)
Movie: *Time Bandits*
Movie: *On the*
erfront

)
Too Close for Comfort
News
Benson
Nightly Business Report
Long Island Report

)
4 News
*M*A*S*H*
Jeopardy
$100,000 Pyramid
The Jeffersons
Body Watch
Nightly Business Report
Faerie Tale Theatre:
le Mermaid

)
Wheel of Fortune
New Newlywed Game
Current Affair
Hollywood Squares
Entertainment Tonight
News
MacNeil/Lehrer
Profiles of Nature

)
Mike Hammer
Highway to Heaven
Special: *We Love*
y. Showcases three
odes of the *Lucy-Desi*
ıedy Hour.
Perfect Strangers
News
Movie: *Ford: The Man*
the Machine (1986).
I of II. Cliff
ıertson.
Sands of Time
Channel 3 Moscow
h Mark Russell
Movie: *My Man*
m
Movie: *East of Eden*
Movie: *Bliss*
Movie: *Murphy's Law*

)
Head of the Class
Million Dollar Chance
Lifetime
Movie: *Shoah* (1985).
III of IV.

)
Magnum, P.I.
Night Court
Dynasty
Movie: *The Martian*
onicles (1980). Part I of
Rock Hudson.
The Courage to Care.
story of the non-Jews who risked their lives to rescue Jews in Nazi-occupied Europe.
31 *Seeing Red*

9:30
4 *Easy Street*
21 *Reunion*
H *Will Rogers: Look Back in Laughter*

10:00
2 *Houston Knights*
4 *Bronx Zoo*
5 11 News
7 *Mariah*
21 *Looking Back to the Future: Raymond Loewy*
31 *Changing Habits*
M **Movie:** *The Great Gatsby*
N **Movie:** *Home of the Brave*
S **Movie:** *The Verdict*

10:30
11 News
31 *Risking It All*
H **Movie:** *Continental Divide*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Beaux Arts Trio*
21 *Monty Python's Flying Circus*
31 *Poldark*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Make Room for Daddy*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Star Quality*
21 *Long Island Report*
N **Movie:** *The Taste of Water*

12:15 a.m.
H **Movie:** *The Final Conflict*
S **Movie:** *The Warrior and the Sorceress*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*
M **Movie:** *L'Addition*

12:40 a.m.
2 **Movie:** *Evil Stalks This House* (1981). Jack Palance.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Can Ellen Be Saved?* (1974). Michael Parks.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:45 a.m.
S **Movie:** *Taps*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Vera Cruz* (1954). Gary Cooper.
9 **Movie:** *Captain America II: Death Too Soon* (1979). Reb Brown.
11 *Twilight Zone*
M **Movie:** *Bloodbrothers*

2:10 a.m.
H *On Location: Sam Kinison*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Focus on Success*

3:10 a.m.
H **Movie:** *Richard Pryor Here and How*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Bowery Champs* (1944). Leo Gorcey.

3:40 a.m.
M **Movie:** *Venus*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnett*
9 **Movie:** *Deathsport* (1978). David Carradine.
S **Movie:** *Murphy's Law*

4:30 a.m.
7 *Tales of the Unexpected*

4:50 a.m.
H **Movie:** *After Hours*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:10 a.m.
M **Movie:** *On the Waterfront*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:45 a.m.
S **Movie:** *Mysterious Stranger*

THU., APR. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Why Am I So Tired?" The latest research on fatigue; interviews with sufferers, physicians, and support groups.
31 Italian programming (concludes at 8)
S *The Red Balloon*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Elephant Seals"
21 *Nightly Business Report*
H **Movie:** *Brewster's Millions*
M **Movie:** *Spies Like Us*
S **Movie:** *D.A.R.Y.L.*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *Thunderbolt and Lightfoot* (1974). Clint Eastwood.
7 *Our World*
9 News
11 **Special:** *National Geographic on Assignment*
21 *Wild America:* "Wild Cats"
31 *In Search of the Constitution*
N **Movie:** *The White Sheik*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 **Movie:** *Shoah* (1985). Conclusion of four-part documentary.
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Jack and Mike*
9 **Movie:** *The Martian Chronicles* (1980). Part II of II. Rock Hudson. (Part I, Wed., 4/29 at 9.)
11 **Special:** *National Geographic on Assignment*
21 *Mystery!: Cover Her Face*
31 *Masterpiece Theatre: Star Quality*
H **Movie:** *Commando*
M **Movie:** *Bill Cosby Himself*
S **Movie:** *Off Beat*

9:30
4 *Nothing in Common*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
21 *Masterpiece Theatre: Star Quality*
31 *Mystery!: Cover Her Face*
N **Movie:** *Les Compères*

10:30
11 News
H *The Hitchhiker*
S **Movie:** *Invasion U.S.A.*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *Poldark*
H **Movie:** *Jake Speed*
M **Movie:** *At Close Range*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 *Josef Gingold: A Musical Life.* Profiles one of the world's most respected violin teachers.
21 *TV Classics: This Is Your Life*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Confidentially Yours*

12:25 a.m.
S **Movie:** *Endgame*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Mike Hammer: More Than Murder* (1984). Stacy Keach.

12:50 a.m.
H **Movie:** *A Change of Seasons*

1:00 a.m.
5 **Special:** *Crystal Light Aerobics Championships*
7 **Movie:** *The Girl Most Likely to . . .* (1973). Stockard Channing.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Crossroads*

1:30 a.m.
4 11 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Fugitive Kind* (1960). Marlon Brando.
9 **Movie:** *The Beginning of the End* (1947). Brian Donlevy.
11 *Twilight Zone*

2:10 a.m.
S **Movie:** *The Hills Have Eyes II*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Lifestyles of the Rich and Famous*

2:35 a.m.
H **Movie:** *Bad Manners*

2:40 a.m.
M **Movie:** *Malibu Express*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Docks of New York* (1945). Leo Gorcey.

3:45 a.m.
S **Movie:** *The Road Warrior*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 **Movie:** *Just Before Dawn* (1946). Warner Baxter.

4:05 a.m.
H **Movie:** *Just One of the Guys*

4:25 a.m.
M **Movie:** *Torment*

4:30 a.m.
5 **Movie:** *Make Room for Daddy*
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

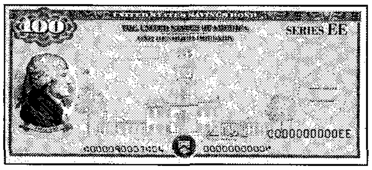
5:25 a.m.
S *Bernice Bobs Her Hair*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., MAY 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*

Portrait
of the Great
American
Investor



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THE GREAT AMERICAN INVESTMENT

11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
H **Movie:** *Can't Stop the Music*
M **Movie:** *Fallen Angel*
S *I Don't Know Who I Am*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*
S *Shelley Duvall's Tall Tales & Legends: Johnny Appleseed*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Montreal
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Red-Tailed Hawk"

8:00
2 **Special:** *Ringling Brothers and Barnum & Bailey Circus*
4 *Roomies*
5 **Movie:** *Big Jake* (1975). John Wayne.
7 *Webster*
11 **Baseball:** Yankees vs. Minnesota
21 *Nature:* "Forgotten Garden"
31 *Washington Week in Review*
H **Movie:** *Band of the Hand*
M **Movie:** *Short Circuit*
N **Movie:** *Sugar Baby*
S **Movie:** *The Man With One Red Shoe*

8:30
4 *Amazing Stories*
7 *Mr. Belvedere*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Goldfinger* (1964). Sean Connery.
13 *Great Performances: Seize the Day* (1986). Robin Williams. Drama based on Saul Bellow's classic story of a failed-actor who becomes a salesman.
21 **Movie:** *One of Our Aircraft Is Missing* (1941)

9:30
31 *Creation of the Universe*

10:00
2 *Falcon Crest*
4 *Stingray*
5 11 News
H **Movie:** *Cut and Run*
M **Movie:** *48 HRS.*
N **Movie:** *Jules and Jim*
S *Cheech & Chong Get Out of My Room*

10:15
9 *Kiner's Korner*

10:30
9 11 News
13 *Saul Bellow.* Rare interview with the 1976 Nobel Prize winner.
S *Best of Bizarre*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
21 *Wall $treet Week*
31 *Mini Playhouse*
S *Marvin Gaye*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 **Movie:** *Stolen Kisses* (1968). Claude Jade.
21 *Washington Week in Review*
H **Movie:** *Tuff Turf*

11:40
M *A Soul Session*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *1984*

12:05 a.m.
S **Movie:** *48 HRS.*

12:30 a.m.
2 **Movie:** *Robbers of the Sacred Mountain* (1982). John Marley.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*

12:40 a.m.
M **Movie:** *Foreplay*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:25 a.m.
H **Movie:** *Killer Party*

1:30 a.m.
5 *Dream Girl*
11 News

1:55 a.m.
S *Joan Rivers and Friends*

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *Commandos* (1972). Lee Van Cleef.
9 *Saturday Night Live*
11 *Twilight Zone*

2:10 a.m.
M **Movie:** *The Grasshopper*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:40 a.m.
2 **Movie:** *In Name Only* (1969). Eve Arden.

3:00 a.m.
4 *Sally Jessy Raphaël*
5 *American Video Awards*
9 *Saturday Night Live*
11 **Movie:** *Block Buster* (1944). Leo Gorcey.
H **Movie:** *Deadly Force*
S *Laurel & Hardy's Laughing 20s*

3:30 a.m.
4 *Music City USA*

3:50 a.m.
M **Movie:** *Short Circuit*

4:00 a.m.
4 *New Record Guide*
7 **Movie:** *Moonfire* (1970). Richard Egan.
9 *The Saint*

4:13 a.m.
2 *Strike It Rich*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:40 a.m.
H **Movie:** *Band of the Hand*

4:43 a.m.
2 *Strike It Rich*

4:45 a.m.
S **Movie:** *The Great Adventure*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:13 a.m.
2 *Newsmakers*

5:30 a.m.
9 11 News

5:35 a.m.
M *A Soul Session*

MON., MAY 4

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Wonder of It All*
S **Movie:** *Love Me or Leave Me*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Smooth Talk*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Hog Wild"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Bald Eagle"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Breakout* (1975). Charles Bronson.
7 *MacGyver*
9 News
11 **Movie:** *Ford: The Man and the Machine* (1987). Part II of II. Cliff Robertson. (Part I, Wed., 4/29 at 8.)
21 *Adventure:* "Eiger Solo"
31 *The Wind at One's Fingertips.* Documents the creation of a massive church pipe organ.
H **Movie:** *St. Elmo's*
M **Movie:** *An Americ in Paris*
N **Movie:** *Turtle Diar*
S **Movie:** *Sweet Liber*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chan of a Lifetime*
13 *Adam Smith's Mone World*

9:00
2 *Newhart*
4 **Movie:** *Teen Wolf* (1985). Michael J. Fox.
7 **Movie:** *Rhinestone* (1984). Dolly Parton, Sylvester Stallone.
9 **Movie:** *Seems Like Old Times* (1980). Che Chase.
13 *American Playhouse: Case of Libel* (1986). Edward Asner. Drama based on the story of W. W. II corresponden Quentin Reynolds and libel suit against right-wing columnist Westbrook Pegler.
21 *Nature of Things:* " Brain Puzzle." A study people suffering from brain damage.
31 *New York Screening Room*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey.* Par of II.
5 11 News
21 *Project XX: Life in t Thirties.* Explores the e of FDR, bread lines, an dance marathons.
H **Movie:** *The Last Innocent Man*
M **Movie:** *Lepke*
N **Movie:** *The VIPs*
S **Movie:** *Death Wish*

10:30
11 News
13 *SDI: The Bottom Li*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flyi Circus*
31 *Poldark*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Take a Good Look*

11:40
M **Movie:** *Crossroads*

11:45
H *On Location: Sam Kinison*
S **Movie:** *Cocoon*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *The 400 Bl*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnat*
7 *New Dating Game*
9 *Entertainment Tonigh*

40 a.m.
Movie: *Mae West*
82). Ann Jillian.

50 a.m.
Movie: *Gremlins*

) a.m.
American Leprosy
sion
Movie: *Golden Needles*
74). Joe Don Baker.
Joe Franklin Show
Twilight Zone

5 a.m.
Movie: . . . *And Justice*
All

) a.m.
11 News

5 a.m.
Movie: *Murphy's Law*

) a.m.
News
Ask Dr. Ruth
Movie: *Shriek of the*
tilated (1974). Alan
ck.
Movie: *The Big Trade*
77). Robert Blake.
Twilight Zone

) a.m.
Crosswits
Twilight Zone

) a.m.
Movie: *The Blue*
oon

) a.m.
Sally Jessy Raphaël
The Avengers
Movie: *Anatomy of a*
action (1979). Jameson
ker.

5 a.m.
Movie: *Scarecrow*

) a.m.
New Record Guide

5 a.m.
Movie: *The Man With*
Red Shoe

5 a.m.
Make Room for Daddy

) a.m.
Ben Casey
Guns of Will Sonnett
World at War

) a.m.
Tales of the Unexpected
Movie: *After Hours*

) a.m.
Here's Lucy
Card Sharks
News
One Step Beyond

5 a.m.
I Don't Know Who I

) a.m.
Here's Lucy
Morning Stretch
11 News

TUE., MAY 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Megaforce*
M **Movie:** *Absolute Beginners*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 9 News
5 *M*A*S*H*
7 *Jeopardy*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *West 57th*
4 *Matlock*
5 **Movie:** *Mad Max* (1980). Mel Gibson.
7 *Who's the Boss?*
9 News
11 **Baseball:** Yankees vs. Chicago
21 *Nova:* "Are You Swimming in a Sewer?"
31 *Fairly Secret Army*
H **Movie:** *The Elephant Man*
M **Movie:** *Short Circuit*
N **Movie:** *Confidentially Yours*
S **Movie:** *Amadeus*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "To the Nth Dimension." Jim Hartz hosts this program which focuses on people who use mathematics to solve world problems.
31 *The Two Ronnies*

9:00
2 **Movie:** *Murder Ordained* (1987). Part II of II. Terry Kinney. (Part I, Sun., 5/3 at 9.)
4 *Gimme a Break*
7 *Moonlighting*
9 **Movie:** *The Legend of Walks Far Woman* (1982). Raquel Welch.
13 *Frontline:* "The Bombing of West Philly"
21 *Odyssey:* "Seeking the First Americans." Archaeologists search for the identity of the first people to tread the North American continent.
31 *Bergerac*

9:30
4 *The Tortellis*

10:00
4 *Hill Street Blues*
5 11 News
7 *Max Headroom*
13 *The Presidency and the Constitution.* New seven-part series exploring domestic and foreign policy issues facing the modern presidency.
21 *Managing Our Miracles: Health Care in America:* "Battered Children, Battered Trust"
31 *Solo.* British comedy.
H *The Hitchhiker*
M *A Soul Session*
N **Movie:** *Streamers*

10:30
11 News
31 *Open All Hours*
H **Movie:** *On the Edge* (cc)

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "Messenger From Poland." Story of a non-Jewish Pole who was smuggled into the Belzec concentration camp so he could provide an eyewitness account of what was happening to Jews.
21 *Monty Python's Flying Circus*
31 *Poldark*
M **Movie:** *The Gig*
S **Movie:** *Off Beat*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: This Is Your Life*

11:40
13 *Snap Shots*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: Cover Her Face*
21 *Long Island Report*
N **Movie:** *Home of the Brave*

12:10 a.m.
H **Movie:** *My Man Adam*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*
M **Movie:** *L'Addition*

12:40 a.m.
2 **Movie:** *The Bandits* (1967). Robert Conrad.
S **Movie:** *Wise Guys*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Return of Frank James* (1940). Henry Fonda.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
H **Movie:** *Terminal Choice*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Dark Purpose* (1964). Shirley Jones.
9 **Movie:** *Travis Logan, D.A.* (1970). Vic Morrow.
11 *Twilight Zone*
M **Movie:** *Foreplay*

2:20 a.m.
S **Movie:** *48 HRS.*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Sands of Kalahari* (1965). Stuart Whitman.

3:25 a.m.
H **Movie:** *Killer Party*

3:30 a.m.
4 *New Record Guide*
M **Movie:** *Monty Python's Life of Brian*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnet*
9 **Movie:** *The World at War*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*
H **Movie:** *Perfect*
S **Movie:** *The Ratings Game*

5:10 a.m.
M **Movie:** *Short Circuit*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

Veekend, May 2–3

SAT., MAY 2

) a.m.
New Wilderness
I Love Lucy
New Dating Game
David Toma
Christian Science

) a.m.
Patchwork Family
Here's Lucy
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
S **Movie:** *The Ratings Game*

6:35 a.m.
H *Survival Series*

7:00 a.m.
4 *Cliffwood Avenue*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
M **Movie:** *Tex*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too* (cc)
9 *In Depth*
11 *Photon*
H **Movie:** *Eddie and the Cruisers*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *Keys to Success*
11 *Bionic Six*

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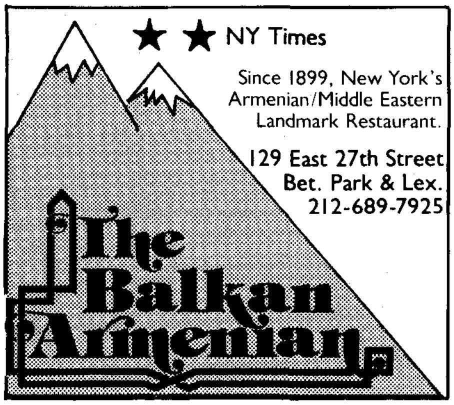
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TELEVISION

13 *Adam Smith's Money World*
21 *Sesame Street*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
9 *Meet the Mayors*
11 **Movie:** *Charlie Chan and the Red Dragon* (1946). Sidney Toler.
13 *Wall $treet Week*
S **Movie:** *Modern Times*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*
M **Movie:** *Pee-wee's Big Adventure*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*
H **Movie:** *Sweet Liberty*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *Firing Line:* "Mortimer Adler on the Constitution"
21 *Focus on Society*
31 *Body Electric*
S **Movie:** *Plymouth Adventure*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Know Zone*
M **Movie:** *The Real Buddy Holly Story*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny and Tweety Show*
9 *Wrestling Spotlight*
11 To be announced
13 *Tony Brown's Journal:* "Fading Out." An examination of D. W. Griffith's controversial 1915 film *The Birth of a Nation.*
21 *Economic U$A*
31 *Square One TV*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
13 *Open Mind:* "Ethics of American Medicine"
31 *Owl TV*
H **Movie:** *One on One*
M **Movie:** *Angel and the Badman*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *World of Disney*
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Video Music Box*
S **Movie:** *Amadeus*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*

1:00
2 *Cover Story*
4 **Baseball:** Mets vs. Montreal, or San Diego vs. Chicago
5 **Movie:** *The Stepford Wives* (1975). Katharine Ross.
7 *American Bandstand*
9 **Movie:** *Under the Yum Yum Tree* (1963). Jack Lemmon.
11 **Movie:** *Damien—Omen II* (1978). William Holden.
13 **Special:** *Where Have All the Teachers Gone?*
21 *The Frugal Gourmet*
31 *All About TV*

1:30
2 **Gymnastics:** NCAA Men's Championship
7 *Hot Tracks*
13 *This Old House*
21 *The French Chef*
31 *Cityscope*
H *Survival Series*
M **Movie:** *Sphinx*

2:00
13 *East of Occidental.* Explores the international district of Seattle, a unique neighborhood where Chinese, Japanese, and Filipino Americans live together.
21 *The Joy of Painting*
31 *World TV Presents* (Chinese programming)

2:30
2 **Gymnastics:** NCAA Women's Championship
7 *Road to the Triple Crown*
13 *Postscript to a War: The Indochinese in America.* Examines the Indochinese immigrants who came to the U.S. from Vietnam after the fall of Saigon.
21 *Magic of Oil Painting*
H **Movie:** *Tribute*

3:00
7 *Wide World of Sports*
9 **Movie:** *The Wackiest Ship in the Army* (1961). Jack Lemmon, Warren Berlinger.
11 *Twilight Zone*
13 *For Auction:* "An American Hero." The farm crisis as seen through the eyes of an auctioneer of farmers' possessions.
21 *Rod and Reel*
S **Movie:** *Family Business*

3:30
2 **Basketball:** NBA Playoff Game
5 **Movie:** *Slaughter in San Francisco* (1981). Chuck Norris. Norris chops his way into everybody's heart!
11 *Music Machine*
21 *Motorweek*
M **Movie:** *Taps*

4:00
4 **Golf:** Las Vegas Invitational
11 *Puttin' On the Hits*
13 *Nova:* "The Garden of Inheritance." The life, times, and work of Gregor Mendel, whose scientific experiments in selective breeding, made him "Father of Genetics."
21 *The Woodright's Shop*
31 *American Interests*

4:30
7 **Special:** *The Kentucky Derby*
11 *Dance Fever*
21 *This Old House*
31 *European Journal*
H *Douglas MacArthur: The Defiant General* (cc)
S **Movie:** *Manny's Orphans*

5:00
4 *Heroes: Made in the U.S.A.*
5 *Mission: Impossible*
9 Wrestling
11 *One Big Family*
13 *Innovation:* "Acts of God." Researching earthquakes.
21 *Science Gazette*
31 *Country Express*
H **Movie:** *The Bridge on the River Kwai*

5:30
4 *Fight Back*
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Right to Know*
M **Movie:** *Once Bitten* (cc)

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "The Forgotten Garden"
21 *Austin City Limits*
31 *Images/Imagenes*
S **Movie:** *The Ratings Game*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *Black and White*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Know Zone:* "Chasing the Tornado"
21 *Wonderworks: Room to Move*
31 *Looking East*
M **Movie:** *Critters*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 **Movie:** *The Sea Hawk* (1940). Errol Flynn. Colorized version.
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Hog Wild"
31 *Faces of Japan*

8:00
2 *Outlaws*
4 *Facts of Life*
7 *Starman*
9 News
11 **Baseball:** Yankees vs. Minnesota
13 *Wonderworks: A Horse Without a Head*
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
H **Movie:** *Sweet Liberty* (cc)
S **Movie:** *Wise Guys*

8:05
N *Rock Around the Kremlin*

8:30
4 *Sweet Surrender*
9 *House Calls*
M **Movie:** *Pee-wee's B Adventure*

9:00
2 **Movie:** *Thompson's Last Run* (1986)
4 *Golden Girls*
7 *Ohara*
9 **Movie:** *The Last Picture Show* (1971). Be Johnson, Cloris Leachman. Brilliant stu of life in a small Texas town in the 1950s; Osc winning performances both Johnson and Leachman.
13 *Mystery!: Cover Her Face*
21 *To the Manor Born*
31 *Prisoner*
N *British Rock: The Fi Wave*

9:30
4 *Me and Mrs. C*
21 *Mother and Son*
S *Hard Knocks*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "Hollywood." Thirtee part series celebrating t American silent film er
21 *Agony*
31 *Blake's Seven*
H *On Location: Rodne Dangerfield*
M **Movie:** *Night Shift*
N *Survivors: The Blues Today*
S **Movie:** *Vision Que* (cc)

10:30
5 *Sports Extra*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *History of t World Part I* (1981). Me Brooks.
9 *Benny Hill*
11 **Movie:** *Prime Susp* (1982). Mike Farrell.
13 **Movie:** *Far From th Madding Crowd* (1967). Julie Christie, Peter Finch. Superb producti about the profound eff a beautiful woman has three men; Christie an Finch are marvelous.
21 *Monty Python's Flyi Circus*
31 *Eye on Dance*
H *The Hitchhiker*

11:30
4 *Saturday Night's Ma Event*
7 News
9 **Movie:** *Happy Birthday to Me* (1981). Melissa Sue Anderson, Glenn Ford.
21 **Movie:** *Charlie Chaplin Carnival* (1985 Compilation of Chapli shorts including *Behin the Screen, The Count,* a *The Fireman.*
31 To be announced
H **Movie:** *Eddie and t Cruisers*

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SAVINGS
BONDS

11:45
2 **Movie:** *The Odd Couple* (1968). Jack Lemmon, Walter Matthau.
7 **Movie:** *The Cannonball Run* (1976). Burt Reynolds, Dean Martin.

11:50
M **Movie:** *Lucky 13*

12 MIDNIGHT
N **Movie:** *Variety Lights*
S **Movie:** *The Happy Hooker Goes Hollywood*

12:55 a.m.
5 **Movie:** *File of the Golden Goose* (1968). Yul Brynner.

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*

1:10 a.m.
H **Movie:** *Heated Vengeance*

1:20 a.m.
M **Movie:** *The Pope of Greenwich Village*

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20 Video*
11 *Twilight Zone*

1:35 a.m.
S **Movie:** *Amadeus*

1:45 a.m.
7 **Movie:** *Johnny, We Hardly Know Ye* (1977). Paul Rudd, Kevin Conway.

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:05 a.m.
2 News

2:30 a.m.
4 *Weekend With Crook and Chase*
9 *Saturday Night Live*
11 *Tenspeed and Brown Shoe* (2 episodes)

2:45 a.m.
H **Movie:** *My Man Adam*

2:50 a.m.
2 *Strike It Rich*

3:00 a.m.
4 **Movie:** To be announced

3:20 a.m.
2 *Strike It Rich*

3:25 a.m.
M **Movie:** *Taps*

3:30 a.m.
7 **Movie:** *Checkered Flag or Crash* (1977). Joe Don Baker.
9 *Saturday Night Live*

3:50 a.m.
2 *Strike It Rich*

4:15 a.m.
H **Movie:** *Nutcracker*

4:20 a.m.
2 **Movie:** *Night of Terror* (1972). Martin Balsam, Donna Mills. Seeking a vital piece of information, a killer stalks two girls who share an apartment.

4:25 a.m.
S **Movie:** *Manny's Orphans*

4:30 a.m.
9 *Burns and Allen*
11 *F-Troop*

5:00 a.m.
4 *Ben Casey*
9 *Christian Children's Fund*
11 *Insight*

5:30 a.m.
7 *New York Views*
9 **11** News
M **Movie:** *The Real Buddy Holly Story*

SUN., MAY 3

6:00 a.m.
2 *Community*
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
H **Movie:** *The Great Caruso*
S *The Great Love Experiment*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Young Universe*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Wholly Moses*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
S **Movie:** *Mystery Mansion*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *Today's Business*
5 *Sunday Mass*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Owl/TV*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
5 *Koch on Call*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers*
21 *Know Zone*
H *Seabert*
M **Movie:** *Short Circuit*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *McCreary Report.* Weekly news and public affairs program spotlighting the black community.
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *The Well.* Follows the life of a farm boy in Eastern Europe during the year 1939.
21 *Wonderworks*
H **Movie:** *Legend*
S *Come Along With Me*

9:30 a.m.
4 *Positively Black:* "Black Student Activism"
7 *World of Photography*

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TELEVISION

9 *World Tomorrow*
11 *Jem*
13 **Movie:** *Shoah* (1985). Parts I–IV. Outstanding documentary which chronicles the memories of both the victims and the oppressors of the Holocaust; shown in its entirety. (concludes at 8)

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top 10*
9 *Hour of Power*
11 *Bionic Six*
21 *The Good Neighbors*
S **Movie:** *Table for Five*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Three Stooges Hour*
21 *Mother and Son*
H *Animation: Cartoons, Computers, and Beyond*
M **Movie:** *What Comes Around*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Planet of the Apes* (1968). Charlton Heston.
7 *News Conference*
9 *New Gidget*
21 *Agony*
H **Movie:** *Baby*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
7 *David Brinkley*
9 **Movie:** *Saps at Sea* (1940). Laurel and Hardy.
11 **Movie:** *One Night in the Tropics* (1940). Abbott and Costello.
21 *Butterflies*

12 NOON
2 *The People*
4 *First Estate:* "Birth Technology Morality"
21 **Movie:** *Shoah* (1985). Part I of IV.
M **Movie:** *The Jewel of the Nile*
S *The Paper Chase*

12:30
2 *Cover Story*
4 *Headlines on Trial*
7 *Business World*
H **Movie:** *Silver Bears*

1:00
2 **Basketball:** NBA Playoff Doubleheader (concludes at 6)
4 **Movie:** To be announced
7 *Like It Is*
9 *My Favorite Martian*
11 **Movie:** *Dog Day Afternoon* (1975). Al Pacino.
S **Movie:** *Seven Brides for Seven Brothers*

1:15
5 **Movie:** *Hello, Dolly!* (1969). Barbra Streisand, Walter Matthau. Streisand is terrific in this film version of the Broadway musical about celebrated matchmaker Dolly Levi.

1:30
9 **Baseball:** Mets vs. Montreal

2:00
7 *Ebony/Jet Showcase*
31 *World TV Presents*
M **Movie:** *Bells Are Ringing*

2:30
7 **Racing:** *Gator National Drag Race*
H *Will Rogers: Look Back in Laughter*

3:00
11 **Movie:** *Losin' It* (1983). Tom Cruise.
21 *Brainstormers*
31 *Washington Week in Review*
S **Movie:** *Long Day's Journey Into Night*

3:30
4 *Fight Back*
7 *Professional Boxing*
21 *Tony Brown's Journal:* "Fading Out"
31 *Ask Congress*
H **Movie:** *The Buddy Holly Story*

4:00
4 **Golf:** Las Vegas Invitational
21 *Inside Albany*
31 *Tony Brown's Journal*

4:15
5 **Movie:** *Murder on the Orient Express* (1974). Ingrid Bergman. Super sleuth Hercule Poirot tries to unravel a mysterious murder aboard a lavish train; Bergman won her third Oscar for a stunning performance.
9 *Kiner's Korner*

4:30
9 *House Calls*
21 *Adam Smith's Money World*
31 *World Chronicle*
M **Movie:** *The Empire Strikes Back*

5:00
7 *Spirit of Adventure*
9 *Buck Rogers*
11 *Fame*
21 *Wall $treet Week*
31 *Hello Jerusalem*

5:30
21 *One-on-One*
H *Fraggle Rock*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Dirty Harry* (1971). Clint Eastwood.
21 *Nova:* "The Garden of Inheritance"
31 *U.S. Nippon Newscope*
S **Movie:** *Ladyhawke*

6:15
31 *Business Nippon*
H **Movie:** *My Science Project*

6:30
2 4 7 News

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 **Movie:** *Mary Poppins* (1964). Julie Andrews. Walt Disney's musical fantasy about a magical nanny; Oscar for Andrews.
9 *Entertainment This Week*
21 *Doctor Who*
31 *Japanese Theatre*
M **Movie:** *Short Circuit*

8:00
2 *Murder, She Wrote*
4 **Movie:** *Police Story: The Freeway Killings* (1987). Angie Dickinson.
5 *Married . . . With Children*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "The Green Jungle." An examination of one of Central America's vast rain forests.
31 *Lord Elgin and Some Stones of No Value*
H **Movie:** *Legend*
S **Movie:** *Table for Five*

8:05
N **Movie:** *Goodbye New York*

8:30
5 *Tracey Ullman Show*
9 *Face-off*
21 *Hitch-hikers's Guide to the Galaxy*

9:00
2 **Movie:** *Murder Ordained* (1987). Part I of II. Terry Kinney.
5 **Premiere:** *Mr. President.* George C. Scott stars as the President of the U.S.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Death of the Heart*
21 *Blake's Seven*
31 *Actors Theatre Presents: The Eye of the Beholder*
M **Movie:** *The Jewel of the Nile*

9:30
5 *Duet*
9 *In Depth*
11 *The Jeffersons*
31 *Filmmakers*
H **Movie:** *Baby*

10:00
5 11 News
7 *Superstars and Their Moms*
9 *Straight Talk*
21 *Mystery!: Cover Her Face*
31 *Window on World TV '85*
N **Movie:** *Ginger & Fred*

10:05
S **Movie:** *Rustlers' Rhapsody*

10:30
5 Sports
11 *At the Movies*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television:* "If I Could Fly, I Would Fly"
21 *Nanny*
H *Will Rogers: Look Back in Anger*
M **Movie:** *48 HRS.* (cc)

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*
13 *The Mexican Tapes*

11:45
2 7 Sports
S **Movie:** *Nomads*

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *Easy Money* (1983). Rodney Dangerfield.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Landscape With a Waitress*
H **Movie:** *Creator*

12:15 a.m.
N **Movie:** *A Sunday i the Country*

12:30 a.m.
4 *Sports Pros and Cons*

12:40 a.m.
M **Movie:** *Malibu Express*

1:00 a.m.
2 *Peter Gunn*
4 *Circle of Fear*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darks*

1:20 a.m.
S **Movie:** *The Warrio and the Sorceress*

1:30 a.m.
2 *Mr. Lucky*
11 News

1:50 a.m.
H **Movie:** *The Final Conflict*

1:55 a.m.
7 **Movie:** *In Love and War* (1958). Jeff Hunte

2:00 a.m.
2 News
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *All Quiet o the Western Front* (1979 Richard Thomas.
11 **Movie:** *Lifeguard* (1976). Sam Elliott. A high-school reunion prompts a 32-year-old lifeguard to decide wh he wants to do with hi life.

2:25 a.m.
M **Movie:** *What Com Around*

2:30 a.m.
4 *First Estate*

2:40 a.m.
S **Movie:** *Ladyhawke*

3:45 a.m.
H **Movie:** *Lost in America*

3:55 a.m.
M **Movie:** *The Empir Strikes Back*

4:00 a.m.
7 *Guns of Will Sonnet*
9 *The Saint*
11 *Twilight Zone*

4:30 a.m.
7 *Tales of the Unexpec*
11 *Twilight Zone*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*
S *The Paper Chase*

5:20 a.m.
H **Movie:** *My Science Project*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

NEW YORK TOWN AND COUNTRY PROPERTIES

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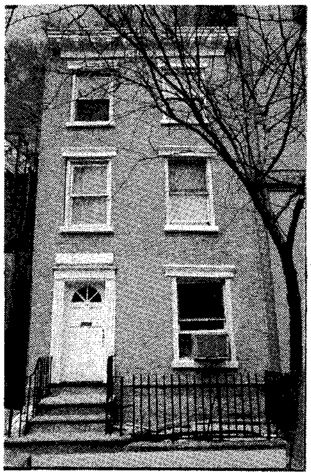

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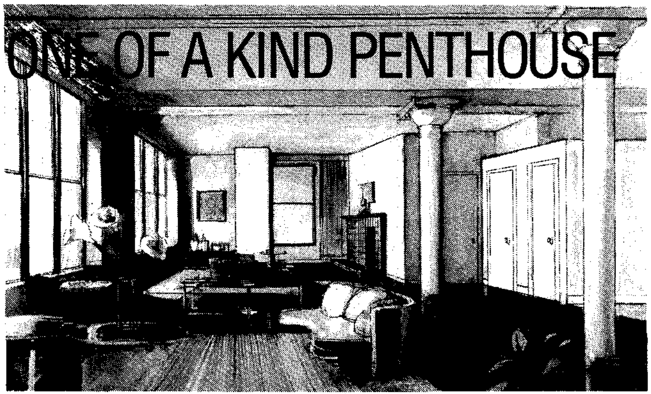

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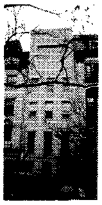

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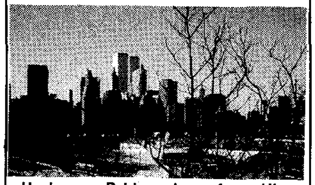

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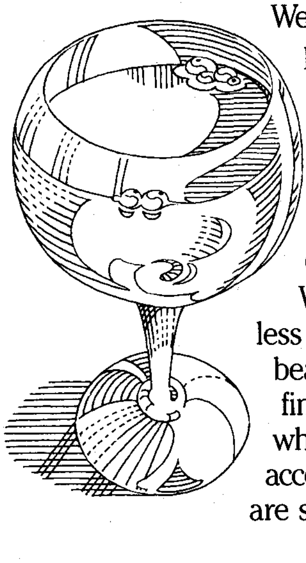

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I Have—Great looks, figure, style, my own fabulous creative business. I'm 33, romantic, feminine and sexy. I'm also highly intelligent, sensitive, intense! I look for a man who is very successful in his own right. You could be the CEO of a thriving business, but please - not shallow and narrow, not obsessed with business, board meetings, business. Don't be offended but I often find doctors, lawyers, dentists and CPA's boring. I also find most Roslyn and Great Neck men a turn- off. "Successful in your own right" might mean a struggling writer, filmmaker, photographer who is truly brilliant, whether the bucks show it yet or not. You don't need me - you're independent with a strong sense of self. I would be a wonderful addition to a full life. You're handsome, alive, turned-on and very romantic. You hate dating but do it. You will answer my ad because you hope to find excitement, fun, love, passion, romance and because you want an intense relationship! I'm not the "easiest" personality but I have a lot to offer. Please write and send a photo. Don't be uncomfortable about the photo - while I do love a masculine, handsome man, uniqueness and brilliance count even more. I'll "see" those in your letter. Hurry! I want to be kissing in Central Park as the crocuses start to bloom. NYM F290.

Friend, Lover, Partner, Husband—Sought by slim, smart, sexy, green-eyed blond beauty, 34. My dream: to find a successful, spontaneous, honest man to share a lifetime of loving, learning, sharing. What's your dream? NYM F292.

Pretty, Petite Lady Lawyer—Digs jazz, movies, sports, travel, giggling. Seeks male, 50's, to share any of the above and everything else. Photo. NYM F293.

Bring Us A Higher Love!—A unique MD, a blend of thoughtfulness, sensitivity, spunk, good looks, great success, 30's, slim, with solid, solid-as-a-rock body, Jewish, devoted to you. Dreams of sharing some enchanted evening and lots more with a loving lady, 20's, non-smoking, with brains, great beauty and breeding, sexy, slim. Send short bio, photo (a prerequisite) for response. NYM F294.

I Will Be Your Bodyguard—You can be my long-last pal - and hopefully much more! Super-successful, mid 40's man. I'm sexy, sensitive and have a sense of humor to boot. I'm recently into fitness, are you? I enjoy art and antiques, old movies, theater and dining in the city as well as weekends in the country. If you're a non-smoker who is beautiful inside and out with that special smile, 25-35, and happy with yourself, I'm your man. Photo a must. NYM F296.

Marriage And Family—At first I was a successful, professional ballet and modern dancer. Then I became successful in a creative business. Now I would like to be a successful wife and mother. I am seeking a man who is passionate about and loves his career and is now dedicated to attaining fulfillment and satisfaction as a husband and father. Over the years I've developed a positive, healthy communicative, spiritual way of living and desire a partner with a compatible approach, to create a life together. I am 33, 5'4", and live in Manhattan. I am a natural beauty, love to laugh, smile a lot and have that inner something that makes me glow. NYM R032.

Psychotherapist/Runner—38, pretty, open, funny and real, wants energetic, oving man to share the magic of spring. Humor essential. Photo. NYM R029.

Fabulous Man—Ultra-successful, great life style, 42, handsome, tall, thin, divorced, no children. Excellent personality, kind, understanding, knows how to treat a lady, understands how to share life and is extremely generous, very sophisticated, real man, strong and considerate, lives in the fast lane, enjoys the finest benefits that life can offer, does not partake in the singles scene. Would like to meet a very special lady who has confidence in herself and is truly beautiful inside and out, with style, class, understanding, sophistication and is far above the norm. This lady will be pleased with our opportunity to meet and become friends and possibly more if this ad works. We may be delighted with the result. Kindly enclose a photo. NYM F297.

She's A Free Spirit—And very pretty. She's warm, caring, loving, smart. She's in her early 60's, doesn't look it, act it or feel it. She'd love to meet a true gentleman with character, brains, humor, health and a little change. As her daughter, I can say he'd be a very luck man to meet her. Bio/photo/phone. NYM F295.

Liberal, Compassionate Attorney—Male, 33, enjoys history, politics, psychology and foreign cultures. Seeks interesting, intelligent, sensitive, sensible, non-smoking woman. Phone/photo. NYM P847.

Self-Respect—Is a sine qua non You should be a 25-29-year-old woman who is involved in an endeavor that you consider significant and important. Your profifiency in this activity is so reinforcing to your ego that it provides you with the strength of character necessary to participate in the things that you do. People like to be around you because of your inherent goodness. You try to live life to its fullest instead of just trying to get through it. I am a happy, well-balanced, financially secure entrepreneur who is 6'4", trim, affectionate and hopefully offers as much as I am requesting. Please send bio, photo (a must) and a phone number. NYM P789.

Interesting And Interested—Professio
man, 50, divorced, successful, secure, t
ditional. Seeks warm, attractive wo
with similar qualities - no glitz -
sense of humor a must. Please send p
to/note/phone. NYM W425.

Good-Looking (Very), Stable—Perso
ble physician, 6'1", 185, trim, athletic,
man. Needs very attractive, 5'5" plus,
telligent, adventuresome woman, 21-
Romance, enduring relationship po
ble. Photo, please. NYM A734.

Successful Female Artist—Jewish,
slim, attractive, 45, grown kids, at ho
everywhere, world-traveled. Seeks stro
monogamous Jewish mate. NYM A89

Tall, Handsome, Successful—North
sey gentleman, mid 60's, seeks refin
slim Jewish lady, physically and ment
attractive, for meaningful relations
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phone. NYM P813.

Upright, Educated European/Jewis
Seeks sensitive lady, 41-52. Meanin
relationship. Photo/phone. NYM P880.

Handsome, Latter-40's—Blue-eyed, w
male, cultured, many interests. Wo
like to meet good-looking woman, 30-
30's, who is warm, loving, affection
devoted, for possible lasting relations
Include phone number. NYM C739.

Very Attractive, Creative, Spirite
Blond wants to meet similarly offbeat
fun-loving man. If you're someone s
cial, 38-50, send me note/phone (ph
maybe). Let's get together soon! N
W427.

Petite, Outgoing—Jewish female a.k
freelance writer, 29, seeks Jewish m
27-35. My qualifications include hones
sincerity, laughing blue-green eyes and
devilish nature. Et tu? NYM C755.

Elegant—Attractive professional lady,
seeks comparable male. NYM A988.

STRICTLY PERSONALS

ame, Set...—This accomplished tennis ayer, vivacious English professor, at- ctive lady, seeks a winning match with life-long partner, on and off the court, -50. Photo. NYM P842.

ry Pretty, Caring, Petite—Professional, 's, with good mind, gentle nature. ves good music/conversation. Seeks a nsitive, bright, handsome professional an, 35-45, for a loving, serious relation- ip. Phone/photo/bio. NYM A987.

idowed Jewish Mom—41, educated PH). Seeks professional Jewish man, -55. POB 260 Franklin Lakes, NJ 07417

w York Safari?—Me Tarzan, 40, 6', ho's Who. And you Jane. NYM P843.

ecial Offer:—A very attractive, natural ond, blue-eyed, slender, 5'8" Jewish oman, 32, ready for a committed, caring lationship, can be yours. Order today d receive at no additional cost: affec- on, intelligence, wit, honesty and a pas- on for life. Free delivery in Manhattan. YM P844.

anted:—A warm yet refined, sophisti- ted yet down-to-earth, sensitive, intelli- nt, attractive, preferably Jewish, profes- onal or career woman, 27-36. She ould desire a permanent relationship ith a truly accomplished, successful, at- active Jewish doctor who appreciates auty and enjoys skiing, tennis, travel d the arts. Please send letter and recent oto. NYM P848.

right Blue-Eyed Blond—36, slim, witty, nest, educated, pretty and warm. Wall reet broker, living in Jersey. Likes mu- , dance, photography, movies, reading d travel. Seeking successful, intelligent an, 30-45, with sense of humor and sim- r interests. Phone/photo/note. NYM 49.

ltivated Bachelor—Prominent inter- tional lawyer, pianist, patron of the op- a, Ivy schools, 6', tennis player and jog- r. Seeks active, Manhattan Wasp lady, -48, to share good music, reading, trav- for business and pleasure and those iet moments walking through the park. l photos acknowledged and returned, t not necessary. Your soul is your most tractive quality. NYM W393.

ttractive Westchester Lady—32, great ape. You're fun, love children, sports, cure professional, Christian. Send pho- /phone and brief note. NYM W394.

ry Handsome—Very successful, 35, re- ed. Worked hard for 10 years - will just rk for fun the next 100 years. Seeking e exquisitely attractive woman, 25-35, re of herself, with a great body and in- rested in approaching life with a part- r. Phone and photo a must. NYM 91.

ll, Attractive Blond—Mid 30's, oking for tall mate for soaring relation- ip. NYM A992.

ice Jewish Doctor—29, bright, warm, nsitive, good-looking male MD with en sense of humor. Looking for a non- oking, professional Jewish woman, 24- , with similar attributes, to share mutu- interests (theater, films, fine dining, ost sports) and take advantage of spring New York. Please send note with one and photo. NYM W395.

Very Attractive Jewish Blond—In CT. Desires happy, stable, successful professional man, 38-48, for fun, adventure, friendship and great future. NYM P850.

Gay White Male—Mid 30's, healthy, handsome and masculine, seeks similar kindred spirit for Rites of Spring. NYM A993.

Complex Man—Doctor, very traditional, very sexual, warm, caring, very sensuous. Looks late 30's, 5'9", handsome, well-built non-smoker, Jewish. Searching for a tallish, slim but very shapely and pretty woman to match me. Photo please. NYM W436.

Electric, Eclectic Executive—Female desires tall, successful, cerebral male, 38-48 with a loving sense of style for a permanent relationship. Phone/bio/photo. NYM W435.

Irreverent Lady Sailor—Pretty, warm, bright, down-to-earth. Seeks smart, happy non-smoker, 38-49, with tuxedo and foul weather gear. NYM W437.

Outgoing Chinese-American Female—5'6", attractive, professional, humorous, considerate. Seeks same male, 30-35. Send note/photo, a must. NYM R037.

Italian Gentleman—Seeks West Indian lady, 40-45. Must be refined, sexy. Queens/Brooklyn preferred. NYM P871.

All I Need Is A Miracle—All I need is you! Vibrant, sexy, secure woman, 30, loves kids, has two. Seeks man who needs a miracle too. NYM W398.

Captains Of Industry—Are you blessed with an acquisitive nature? Do you harbor an offbeat sense of humor? Is your red Michelin as handy as your opera glasses? Will you walk the dog at midnight? I'm a bright, articulate, lovely woman - and I invariably have an opinion. Age 35-55. Phone/photo/note. NYM A999.

Staten Island Man—Attractive, Protestant, skier, tennis player, gardener. Wants attractive Protestant female, 25-35, for marriage and children. NYM W404.

Attractive, Personable, Energetic—Financially independent widow, 50's, 5'6", 120 lbs. Varied interests: golf, tennis, books, movies, music, travel, country (Delaware), city (NYC) residences. Seeks gentleman, 55-62, to share joy of living. Note/photo please. NYM W403.

Will It Be—You and me? Share laughter, quiet moments, a hug - with classy, attractive, petite, blue-eyed blond. If you're a sincere, secure, affectionate, attractive, trim male, 40-55. Bio/phone/photo, please. NYM A1000.

Good-Looking, Easygoing Christian—Male, 52, self-employed, 5'9", 140, sense of humor, good taste, jeans or suits. Like theater, beach, dancing, antiques, brunch, art, etc. Seeking attractive female, 40's. Photo a plus. NYM W405.

Wanted:—A professional Jewish male with a great sense of humor and irony, 25-29. I'm an attractive, professional Jewish female, 24, looking for a guy who's not afraid to make a commitment to the right woman. Bio/photo. NYM R005.

Pretty, Tall Blond—Seeks caring, charming, successful man, 40-50. NYM W418.

Successful, Handsome Attorney—Age 32, seeks sensitive, intelligent, warm "soul mate" - ideally an attractive, discreetly sexy, long-haired, blond, professional female (23-30) who enjoys swimming, Caribbean beaches, theater, walks in the country, reading - and who feels "undiscovered" by the type of person she would like to meet for a serious relationship. Photo and note. NYM W399.

Attractive Connecticut Male—37, 5'10", attorney, trim, warm and sensitive, good sense of humor, non-smoking. Enjoys dining and dancing, concerts, good conversation and just sharing. Seeks lasting *relationship with slim and pretty Jewish* female, 28-34, with compatible qualities. Letter/phone/photo, please. NYM A995.

Beautiful, Classy, Secure Brunette—28, 5'6", slim, Italian, successful. Seeks handsome, intelligent, secure, successful male, 28-36. For fun, romance, lasting relationship. Photo please. NYM W400.

North Shore Woman—Pretty, slim, witty. Wanting to share feelings, thoughts, dreams and more...with a Jewish man, 40's, who is upscale yet casual, happy, affectionate, warm - who realizes what a blast life can be when truly connected. Non-smoker. NYM A996.

Male, 42, Successful Businessman—5'6", 140 lbs. Wants to be in love with slim, loving, attractive, sincere lady in her 30's. Write to me. Don't sell yourself - just be yourself. This isn't a job interview. We can fill in all the details over dinner - and a picture would help me to recognize you. Photo/phone/letter. NYM W401.

Pretty Blond Gymnast—29, looking for confident, competent, caring man to make my heart turn handsprings. I'm a slender, 5'5", blue-eyed Jewish Manhattanite - a successful businesswoman who enjoys sports, adores animals, loves to laugh and can dance the night away. My life is terrific but there's room in it for one more. If you're athletic, bright, nice-looking and have a good sense of humor, perhaps that room is yours. Photo/note. NYM A997.

Slim, Svelt, Secure Widow—5'8", would like to meet man, 55-65, to walk with, travel with, laugh with and eat ice cream with. Non-smoker, please. NYM A998.

Are You Ready?—Get set! It's our time to be happy! Tall, slim, attractive, athletic, upbeat, super-warm lady. Seeks like man, late 40's-50's, to share thoughts/feelings and "it all". Note/photo/phone please. NYM W402.

Grace Kelly Look-ALike (45)—Seeks tall man (40's), strong in mind, body and character. Photo/bio. NYM Box W414.

Warm, Wonderful Woman—Within - slim, leggy, pretty, witty, classy, professional Jewish lady. Would like to find a nice, fun, successful, masculine man of good taste, high intelligence and good humor, 35-46, not too tall or thin, capable of trusting relationship, for in-love magic and possible loving commitment. Photo, please. NYM W415.

Thought For Food—You read it right! Tall, attractive, professional Jewish male, 47, thinks music, theater, books, etc, are food for the soul. If you agree, I'll bring the wine. Kids okay but no smokers. A touch of whimsy helps. NYM W416.

Cool And Classy Outside—Warm and romantic inside. Pretty, fun-loving, bright, sophisticated, 5'3", 50, looks 40. Ready to meet a handsome, secure, single Jewish male, 45-54, with values, intellect and honesty. To share the best of everything - skiing, tennis, elegant dining, etc. Note/photo appreciated. NYM W406.

Boy, 50's, Stealthily Seeks—Reubens-style smarty-britches who blossoms, needs few clues, isn't ordinary. Goal: over-loving, much good talk, food, print, movies, song, a candle or two, and you. Photo helps! NYM W407.

Playmate For Committed Relationship—Mensch with a twinkle in his eye, 47 plus, wanted by zaftig LI female who loves long walks and talks, movies, Manhattan, books, travel. NYM R006.

Cute, Intelligent Jewish Man—30, editor. Seeks woman for mutual support, good times, laughs and smiles. Photo preferred. NYM W408.

Exercise And Affection—Petite, fit, NYC gal, into Nautilus/dance/tennis. Seeks dynamic, V-shaped exec, 33-45, ready to settle down. Photo. NYM W409.

Successful, Cultured, Sensitive—Tall Christian CEO, 52. Seeks bright, trim, attractive lady with enthusiastic outlook who wishes an added focus to her life. Photo helps. NYM W410.

Soul Mate Sought—For tender moments, adventure and commitment. You must be attractive, dynamic and highly successful for this pretty, well-dressed, shapely, warm, sensuous, fun and easy-to-be-with, self-employed female, 32. Please send note/phone/photo. NYM W411.

Sparkling, Exotic, Passionate—Shapely brunette, early 40's, seeks intelligent, spirited mensch to share life and love (to age 53). Non-smoker. NYM W412.

Best In Me—Seeks best in you. Man, 30, seeks woman, 20-35, with self-esteem, looks, wide interests. Friends first, rest later? Photo/phone. NYM W413.

A King Size Bed—Is a serious investment for a 26-year-old woman. Quiz required for potential partner. Are you A) a male between 26 and 40? B) handsome, sexy, financially secure? C) Aware of the difference between bologna and prosciutto. Assets offered include the following: striking, dark-haired beauty, Phi Beta intelligence, financial security, readiness to laugh, fondness for M & M's and handholding in the movies. If you know where you're going, make a first class reservation for two. Recent photo and note. NYM P851.

Dark-Haired Beauty—Italian, 30, previously married with wonderful baby boy. Seeks emotionally stable, unattached, professional, light-skinned Dominican man, 29-40, for monogamous relationship. Other Latin persuasions welcome. Phone. NYM W417.

Romantic, Slim, Attractive—Professional divorced female, 5'3", 40. Seeks sophisticated, energetic exec, 40-55, ready for serious relationship. I enjoy tennis, skiing, water sports, candlelit dinners, Zubin Mehta performances. Gent should be financially secure, physically fit, equally comfortable in tux or casual attire, enjoy international travel. NYM P862.

MD, 45, Attractive—Tall, slim, cultured, European background. Seeks attractive, slim lady with sense of humor. Recent photo/phone, please. NYM W419.

I Am Many Things—Soft, serious, poetic, giving, powerful, traditional and offbeat. 32, pretty Jewish professional with devastating brown eyes and Sophia Loren build. Seeks white male to 45, successful, attractive, caring, who also is many things. Fun and sharing a must. Send bio/photo. NYM R007.

Seriously Folks—Are these ads for real? I'm not Superman. I'm 33, tall, attractive, fit, athletic, unpretentious, dance, travel, quality. You're 26-36, athletic, attractive, of substance. Photo/note. NYM W420.

By All Means—You are a man of unlimited (some still untapped) resources; secure financially, mentally and emotionally - one of unwavering moral strength. You are an attractive, distinctive, refined, 35 or older, fit and healthy, educated and intelligent, au courant man who is (com)passionate, tender, loyal and genuinely good. You have a cultured global view while never taking for granted the privileges of being in/of America. You are now (or are fully prepared to begin) making a meaningful contribution to the world in a significant and lasting way. You expect (and receive) but always appreciate the finest in all things with which you associate yourself. You are currently the all-around best you have ever been and concurrently continue to make a deliberately conscious effort to better yourself. What you lack (as do I) is the one true person with whom a fulfilling life is to be shared. Please send bio/photo/phone. NYM R008.

Handsome, Athletic Ophthalmologist—With sense of humor and romance. Would like to meet a very beautiful woman, 24-31, 5'3"-5'8", Jewish (but not intensely) Manhattanite - elegant and slim, from a well-educated and cultured background and home, who is charming bright and warm and loves to laugh. For love, marriage and children, possibly leading to serious relationship. Best response wins free eye exam and tune-up. Medicare not accepted. Note/phone/photo essential for response. NYM R009.

I Want A Man—37-45, 6' plus, who's successful, well-spoken, romantic and professional - as I am. Do you enjoy foreign cultures, travel, music, fine dining and sports? Looking for a guy who has a sense of values and makes me smile. If you'd be equally at ease singing in a choir or singing in the shower together, respond. Photo optional. NYM C753.

Forty Love—5'10", Ivy grad, Wall Streeter has unlimited court time for right woman, 26-35, with warmth, wit and wow. Your serve: photo/phone/note. NYM C754.

Special—Handsome, secure Jewish male, 39, 6'1". Enjoys travel, fireplaces, romantic days by the ocean. Seeks slim, very pretty lady, 25-35, ready for lasting love. Photo, please. NYM R010.

It's A Wonderful Life—Long hours at work, easy times at home, books, museums, old movies, new possibilities. Share them with this, 5'8", pretty, slim woman lawyer, 31. If you're a Jewish man, 31-41, ready for more, send note/phone. Photo appreciated. NYM R016.

North Shore LI Man—36, 5'10", warm, sensitive, seeking a petite, energetic, outdoorsy lady, 28-35, to share boating this summer. Photo. NYM C756.

Offbeat, Intellectual Businessman—Early 40's, 5'8", successful owner of a company involved with books, graduate-trained in psychology, informal, somewhat unconventional, funny, flexible, non-religious, non-smoking and, oh yes, quite good-looking. Seeks an honestly beautiful, slim lady, late 20's-early 30's, someone basically nice, slightly irreverent and a bit too bright. Please reply with photo/phone/note. NYM C757.

Good-Hearted And Handsome—33-year-old professional, seeks attractive woman looking for Mr. Right. Phone/photo, please. NYM R011.

Captain Seeks Mate—Handsome, rugged, classy, fit Wasp. 42, 6'1", east-sider, professional. Seeks quality woman, 35-40, with great looks and brains, to share the good life in NYC and on board 42' sailboat berthed in CT. NYM R012.

Romantic, Bright, Attractive—Christian divorcee seeks compatible, sincere, secure man, 50ish. Bio/phone. NYM P852.

Available: One Lawyer—Of modest means but prodigious heart, 40, Italian roots, 5'8", good-looking, slim, blue eyes, fair, never married. Seeks pretty, petite Catholic woman - big on humor, incurable romantics and old movies. Note/photo/phone. NYM C759.

Successful Businessman—38, ready to get serious - athletic, 5'8", good-looking Catholic gentleman. Enjoys skiing, sailing, the beach, travel, theater, film and good restaurants. Seeking intelligent, sincere, stable, attractive woman, late 20's-early 30's, to share life's adventures. Note/phone/photo. NYM R013.

Very Handsome Jewish Romantic—41, professional, would love to dance in the rain with an intelligent, beautiful, special woman. All options are open. Sense of humor and a photo a must. NYM P853.

Beach Cottage For Two—Intelligent, attractive Jewish exec seeks established male, 30 plus, to enjoy NYC during the week and beach on the weekends. Photo appreciated. NYM C760.

Looking For Mr. Right—Preferably successful, social, good school, attractive, Protestant, never married, reasonable height - as I am. 25-35. Note/phone/photo, please. NYM C761.

Attractive, Sensitive And Caring—Professional woman, early 30's, interested in theater, film, music, cooking and travel. Seeks a non-smoking, loving, outgoing, witty and stable professional male, 32-42, interested in delving (not dabbling) into a long-term serious relationship. Photo appreciated. NYM C762.

Green-Eyed Brunette Beauty—Petite, Ivy- educated, successful Wall St. exec, seeks successful, generous and kind male, 34-45, for love and romance in the big city. NYM R014.

Beautiful Italian-American Lady—30, professional, bright, funny, warm and caring. Seeks traditional man, 30's, who is tall, attractive, successful, spirited, kind, to share life forever. Note/phone/photo, please. NYM W421.

Wall St. Partner—38, good-looking, very sophisticated, athletic. Seeks beautiful, slender lady who appreciates good taste. No photo, no reply. NYM R015.

Good-Looking Jewish Professional—44, 5'10", seeks very attractive, bright woman for romance and maybe more. Photo/phone. NYM W 422.

This Warm, Handsome, Energetic—Attentive, loyal, sharp-witted Jewish male (36, 5'10"), research professional (PhD, psychology) - seeks a bright, vibrant, attractive, insightful Jewish woman (about 28-35) to share and build our futures together. Let's talk. Photo appreciated. NYM W423.

20th Century Athena—28, 5', 98 pounds, searching for worthy opponent and potential ally between 27 and 40, with vision and sure footing. He must be willing to bear more than a mortal's share of pleasure. NYM C763.

Handsome, Fun-Loving—Great sense of humor, slim, athletic, 39, 5'10", red hair, Jewish professional. Seeks warm, open, affectionate, slim, non-smoking, 30-35, Jewish female who enjoys theater, movies, ballet, reading, baseball and will take time to build our meeting into a relationship leading to marriage, family. Please include note/phone/photo. NYM C764.

Personal Ads Are Absurd—However, very attractive, loving, sensitive, humorous professional woman is being forced to extremes in quest to meet male counterpart. Eligible male, 40-50, please apply. NYM R017.

Where Are You?...—The emotionally secure, professional, big man - wanted for 37 years by a 5'2", slim, blond east-sider. Photo/phone. NYM W424.

First Time Available—Consider the possibilities and go no further. I am a smashing, absolutely adorable, petite 5'4", dark-haired, dark-eyed, sensitive, intelligent, ambitious, energetic and exciting, self-made Jewish woman, 29, who is not afraid of commitment. If you are a dynamic, very handsome Jewish male between the ages of 28-40, 5'10" plus and you are very easy to talk to, funny, warm and caring, and are able to combine your successful life and career with that special someone, then please send me a recent photo (a must) and note. NYM P854.

Let Your Spring Blossom—With this pretty, slender, professional Jewish female, mid 30's, 5'5", easy to talk with. Enjoys movies, theater, jazz, Zabars and tennis. Looking for an established male, 35-45, who is warm and a great friend and open to finding one woman for all seasons. NYM A986.

Renaissance Man—Early 50's, bright, handsome, tall, fun, independent, Protestant, cyclist, philanthropist. Love the arts, outdoors and NYC. If you are over 5'5" with natural beauty, don't paint your nails or smoke, are fun, bright, successful, healthy, cultured but friendly, enjoy the outdoors and are loving, honest and positive, in your 30's-40's, I'd love to meet you. Note/photo. NYM P856.

Gentle, Loyal Man—Tall, traditional, trim, 35, established investment banker. My wish: slim woman, 24-32, Christian, energetic, happy, looking for warmth, commitment, family. Photo. NYM P857.

Management Psychologist—39, Jewi
enjoys Bach to Beach Boys, sports, ar
dancing. Seeks petite, spirited, brig
professional woman. Photo. NYM P85

Beautiful, Vibrant—NYC lady. 50's, sli
sophisticated, cultured and giving. E
joys travel and the arts. Seeks successf
quality Jewish man. NYM R018.

Woman Of Substance—Pretty, petite f
mer actress, young 38, educated, wai
witty, sensual, genuine with eclectic
terests. Seeks man, 35-45, tall, handsor
kind, humorous, passionate, intellige
secure. Note/photo. NYM R019.

No Finer Fish Available In Sea—Not
terested in nibbling anymore. Ready
bite. Self-made, very successful, 36-ye
old Jewish businessman seeks love, m
riage and children with young, swe
sexy Jewish woman. I'm 5'7", slim, hai
some, fit, have a quiet, friendly sty
don't smoke or drink and I'd trade ir
sack of mail for one special letter (ph
please). NYM P858.

Quality Of Life Important To Me—P
chologist, corporate executive, wo
traveler, and a nice guy. I am goo
looking, Jewish, 30's, looking for wom
nice, normal, good values, who can't l
lieve she's reading these ads. NYM R

Pretty, Vivacious, Elegant—Secure, ec
cated woman. Seeks successful man,
70, sense of humor, interested in ai
dining, travel. Bio/photo. NYM P859.

Life Is Great—I'm in my early 50's. I
had success in business, early retirem
is on the horizon, summers in the Han
tons, winters in Fla. The rest of the y
around NY. I just need one special la
to share it with. Are you her? Somec
attractive, warm, caring? If so, send no
phone/photo. NYM R021.

Pretty, Warm And Witty—Ivy charm
32, 5'7", thin, outdoorsy, cultured. See
handsome, down-to-earth gent with v
integrity, for forever. Photo. NYM P8

Dynamic Lady Lawyer—36, loves
laugh, pretty, trim and well-bred, see
quality, accomplished professional m
35-45, to share heart/soul. NYM R022

This Figures:—White Jewish male,
CPA, very, very attractive. Successful,
teresting, many interests. Seeking very
tractive female, 24-32. Looking for
long-term relationship. Please send pl
to and telephone number. NYM P863.

A Distinguished-Looking—Entreprene
43, offbeat, emotionally accessible. Forn
pilot, jazz drummer. Would like to enga
emotionally mature, attractive/striki
sensual, tall, 28 plus, professional wom
for risk-taking. No corporate dron
prepettes or daddy's little girls. Pho
phone. NYM P861.

Very Attractive, Slim—Youthful
loves sports, arts. Seeks intelligent, su
cessful male, 55-60. Photo. NYM R02

Affluent Businessman—Seeking fina
cially independent woman with no
pendents. She should be tallish, thinni
Jewish, early to late 40's. I am chronol
ically 52, spiritually 40, emotionally
Recent photo. POB 8505, NYC 10150.

Funny Etc.—Bright, attractive and fun
male cartoonist, looking for 35ish g
with similar qualities. NYM P876.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 590

BY MARY ANN MADDEN

1. "Howard? Oh, hi. No, I was just . . . tonight? Why, sure. Your parents, too? Oh, that will be great. See you at seven-thirty then. What? Yes, I'll bring the, uh, dip."
2. Sheep dip.

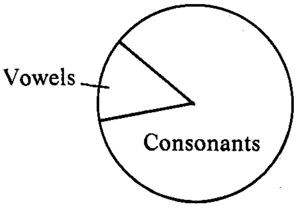
1. "Hello, Tiffany. I'm happy to meet you. Such an unusual name. Here, let me take your coat. Oh, it is? Real sable? Well, I'll be especially careful—I'll put it on this padded hanger, just here, okay? Now, why don't you go in with Tom and he'll introduce you . . ."
2. Four hundred dead animals. One live one.

bove, 1. What was said. 2. What was thought by the speaker. Competitors
re invited to provide one brief example of same.

esults of Competition 587, in which you
ere asked to provide annual budgets for
ell-known persons, in the form of money
ies.

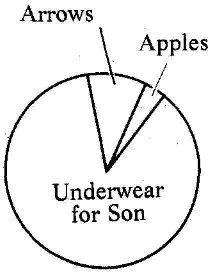
eport: A biggie. Among rewarmed or du-
icated pies: Boy George: Hair, Makeup/
gal fees. Messrs. Carson and Rooney: Ali-
ony/other. R. Reagan: Grecian Formula/
emory Course/other. Imelda Marcos:
oes/airfare. Roger Ebert: Popcorn/Sweat-
s. Lady Godiva: Oats/Saddle Soap/Hair
re. Madonna: Makeup/clothing. Ivan
esky: Legal Fees/ethics seminars. Dr.
ith: Vitamin E/elevator shoes. Michael
ckson: Cosmetic/Oxygen/Animal Food.
Stallone: Gym Fees/acting lessons. V. Van
ogh: Painting Supplies/First Aid. G. Ham-
on: Suntanning Products/clothing, travel.
n Bakker: Ministry/secretarial services.
T.: Telephone Bill/earth samples. Mick
gger: Pampers/Chapstick/Legal. Cyrano
Bergerac: fencing and voice lessons/sta-
onery/Kleenex. Omar Khayyam: Bread/
ine/Hearing Aid. J. P. Sartre: Being/
othingness. Old Woman in Shoe: Odor
iters/family planning. Visual pies for Piet
ondrian, P. Picasso. Empty pies for Simple
mon, Jack Benny, Scrooge, and Mrs.
iith. Various kinds of duplication here—
r example—many of you baked a Bakker
but the tastiest, neatest won the, um, day.
id not a moment too soon.

rst Prizes of two-year subscriptions to
ew York" to:



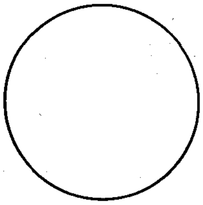
VANNA WHITE

Laurie Garner, Matawan, N.J.; Martin Helgesen, Malverne, N.Y.



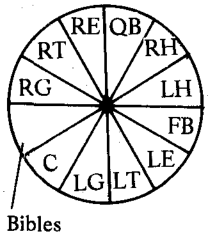
WILLIAM TELL

Vincent J. Kissinger, Fresh Meadows, N.Y.



DONALD TRUMP

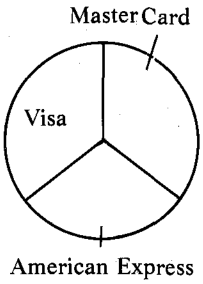
Eric Stone, Great Neck, N.Y.



SO. METH. UNIV.

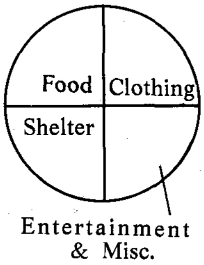
John Foshee, Austin, Tex.

Runner-up Prizes of one-year subscriptions to "New York" to:



ROBERT TOWNSEND

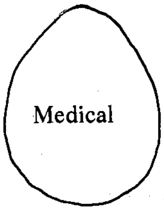
Ann Steiner, N.Y.C.



GERALD FORD

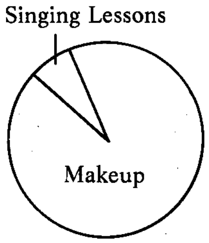
Nomi Presby, Teaneck, N.J.

And Honorable Mention to:



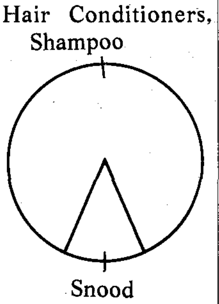
HUMPTY DUMPTY

Phillip Grob, Ann Arbor, Mich.



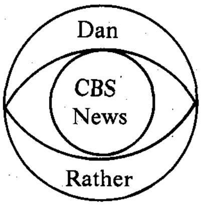
TAMMY FAYE BAKKER

David Klein, E. Brunswick, N.J.; Jack Labow, N.Y.C.



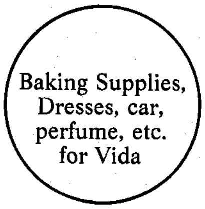
RAPUNZEL

Oscar Weigel, Whitestone, N.Y.



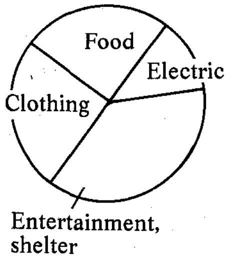
LAURENCE TISCH

Linda Menache, Chevy Chase, Md.; L. Phillips, N.Y.C.; Ari Segal, Silver Spring, Md.



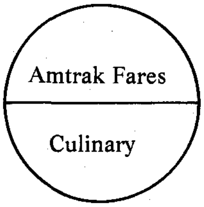
MILDRED PIERCE

Richard Burke, Ho-Ho-Kus, N.J.



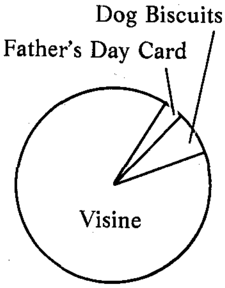
BEN FRANKLIN

Richard Ashton, N.Y.C.



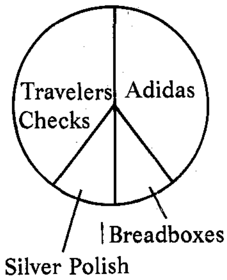
JOHN MADDEN

Chris Lewnes, Brooklyn



LITTLE ORPHAN ANNIE

Craig Allinder, Big Fork, Mont.



JEAN VALJEAN

Don Hauptman, N.Y.C.; Hope Hodson, N.Y.C.

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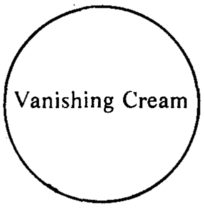
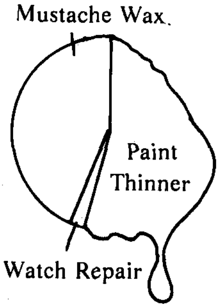
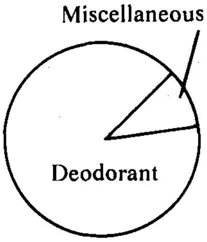


ST.CHRISTOPHER
Edward Kelleher, N.Y.C.



SALVADOR DALÍ
Ron Green, Somers, N.Y.



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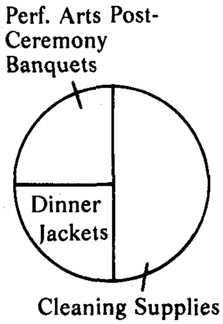
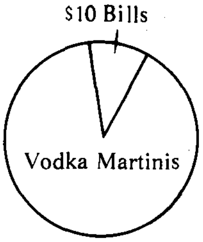
John N. Koch, Madison, Wis.



TONY RANDALL
Charles Hasselberger, Astoria, N.Y.



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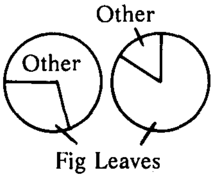
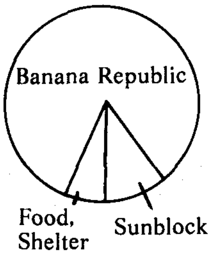
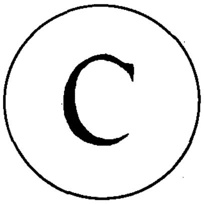
John Falxa, N.Y.C.



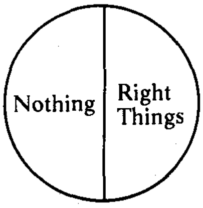
ADAM EVE
Alex Rosen, Morristown, N.J.



DIANE SAWYER
Nancy L. Antonich, E. Boothbay, Me.



LINUS PAULING
Naomi Freeman, Shaker Heights, Ohio



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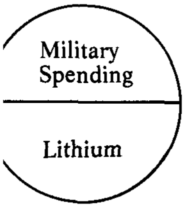
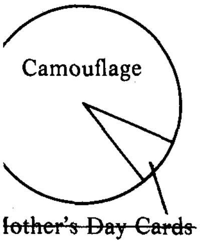
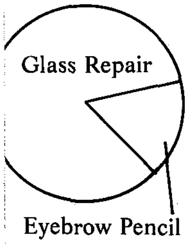


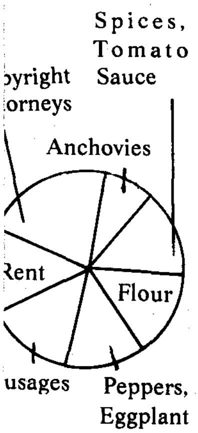
L. M. QADDAFI
R. L. Demsey, Shaker Hts., Ohio



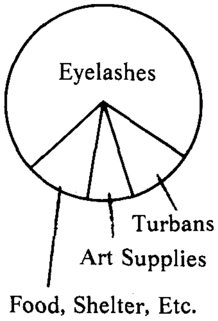
MBI
Brian Hill, Los Angeles, Calif.



MA SUMAC
Nikki Rosa, N.Y.C.



RIGINAL RAY'S ZZA
Esther Blitz, Passaic, N.J.



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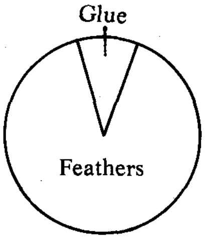
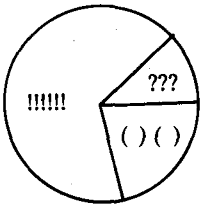
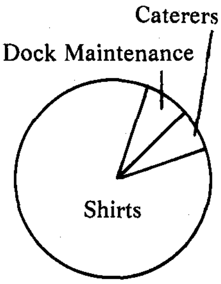


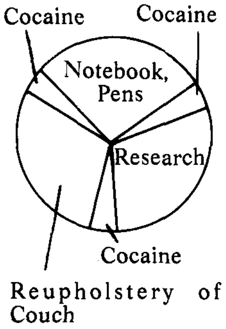
ICARUS
Karen Hill, Los Angeles, Calif.



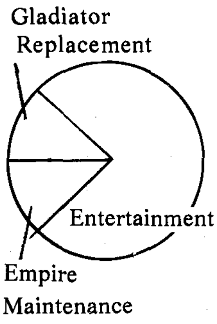
TOM WOLFE
Judith Singer, Los Angeles, Calif.



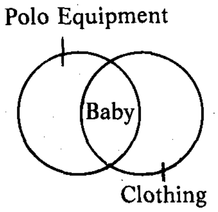
JAY GATSBY
Suzy Scott, Solon, Ohio; Steve Totten, Sta. Monica, Calif.



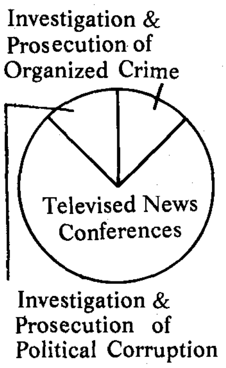
SIGMUND FREUD
Allen Wolovsky, Brooklyn



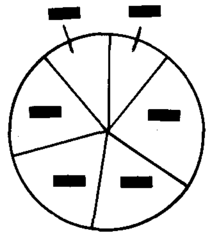
CALIGULA
William Horn, Eureka, Calif.



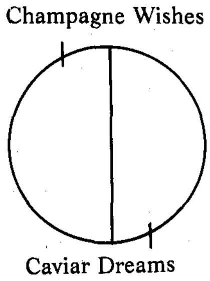
CHARLES DIANA
Unsigned, N.Y.C.



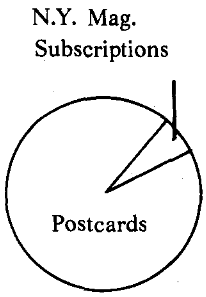
RUDOLPH GIULIANI
Roger D. McCadden, Allenhurst, N.J.



OLIVER NORTH
Kalyan Dutta, Ann Arbor, Mich.



ROBIN LEACH
A. C. Ezra, Atlantic Beach, N.Y.



JOEL F. CRYSTAL
Brian Plante, Fords, N.J.; B. Sinclair, New Milford, N.Y.; Lin Shafarman, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 590, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 8. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 8 issue. Out-of-town postmarks are given three days' grace.

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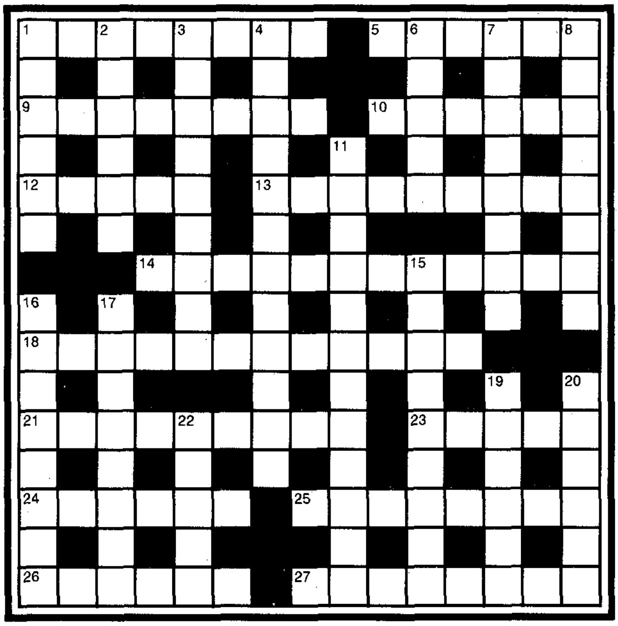
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Protection from two kinds of temperature. (8)
5 With a different head the moralist could turn into a rogue. (6)
9 The court provides some refreshment during a case. (8)
10 This palace would be a lot different in an American state. (6)
12 Magistrate concerned with first offender. (5)
13 Repetition gives one proportion in number. (9)
14 Being a worker by the sea, desire to prop up the human race. (12)
18 Indicate a fielder going across country. (5, 2, 5)
21 Isle with no charge for accommodation? (9)
23 Buddhist edifice with a sheep inside. (5)
24 Change of scene one provides for relatives. (6)
25 Hot but always found among the cold-blooded. (8)
26 Females left by fools. (6)
27 Pains upset its chest. (8)



DOWN

1 Ridicule for the union flag. (6)
2 Lives among those who are opposed to sounds. (6)
3 Employ a snake in warm and watery abode. (9)
4 Where the plan is drawn up by the management after failing to win. (7-5)
6 King as an accepted article. (5)
7 Grace says it is mother who does the chores. (8)
8 Novice getting money for education. (8)
11 Getting rid of a ruler means other men are involved in the blow of a blunt instrument. (12)
15 Makes entrances with fresh vitality. (9)
16 As a matter of choice a precious stone carries weight without one. (8)
17 Tragic hero discovered among noblemen by those first in the field. (8)
19 Cause suffering in going up in the offensive. (6)
20 Ways round love and tragedy. (6)
22 Root for a foreigner. (5)

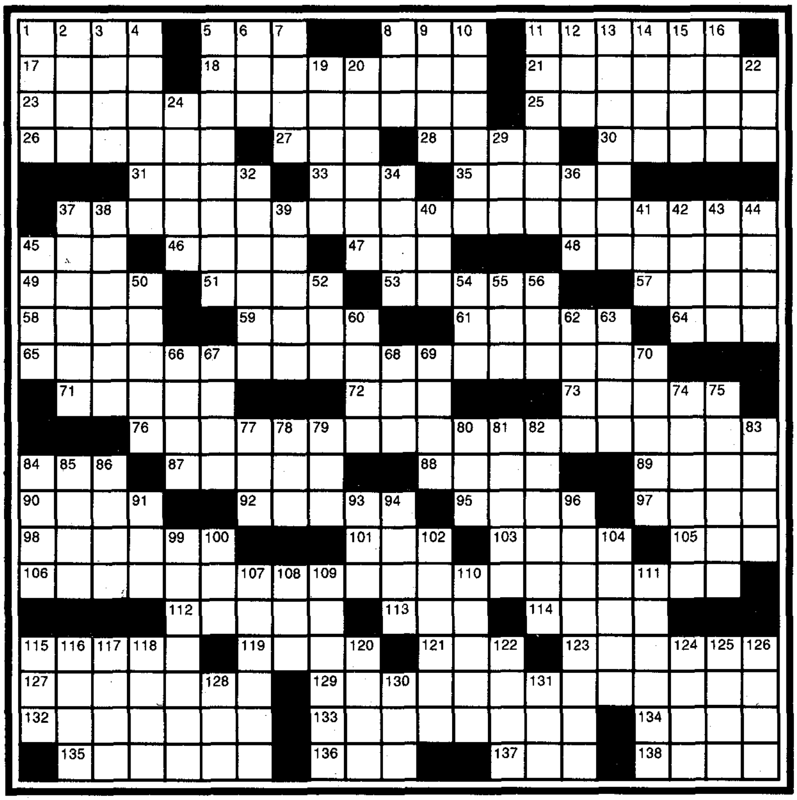
‘STILL TOO FAT?’: ‘CUE’ CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Historian’s subject
5 French friend
8 My- ——, Vietnam
11 Vended a used car
17 Choir voice
18 Some varnishes
21 Not yet tested
23 You ——
25 Starlike
26 Tutor’s clientele
27 Not pa’s
28 Jeff’s comics crony
30 Is dressed in
31 Like George Apley
33 Make —— double
35 Argentine heroine
37 You should ——
45 Blank space
46 —— go bragh
47 Rarer than rare
48 Cornell’s location
49 Slithery slayers
51 Prelude to a duel
53 Picture puzzle
57 Affectations
58 TV’s “—— Team”
59 “To Live and Die ——”
61 Curaçao’s neighbor
64 Squirrel’s tidbit
65 You’re involved in ——
71 Motored
72 Atop: poetic
73 Scans the print
76 You must be ——
84 High-riding RRs
87 Mode
88 Arizona city
89 “The heat ——”
90 Exec’s car
92 Dickens’s Drood
95 Underpinnings
97 Lodge gp.
98 Photographer’s workplace
101 Signal yes
103 Manner of walking
105 Before automne
106 You must have ——
112 Kayak
113 Big Apple monogram
114 Frame of a ship
115 Of the exterior, in anatomy
119 Swenson of “Benson”
121 Burglarize
123 Bea of stage fame
127 Practical one
129 You are having ——
132 Certain fragrance source
133 Make a deal
134 Cards held
135 Go —— (deteriorate)
136 Wolf down
137 Up for payment
138 Paleozoic, et al.

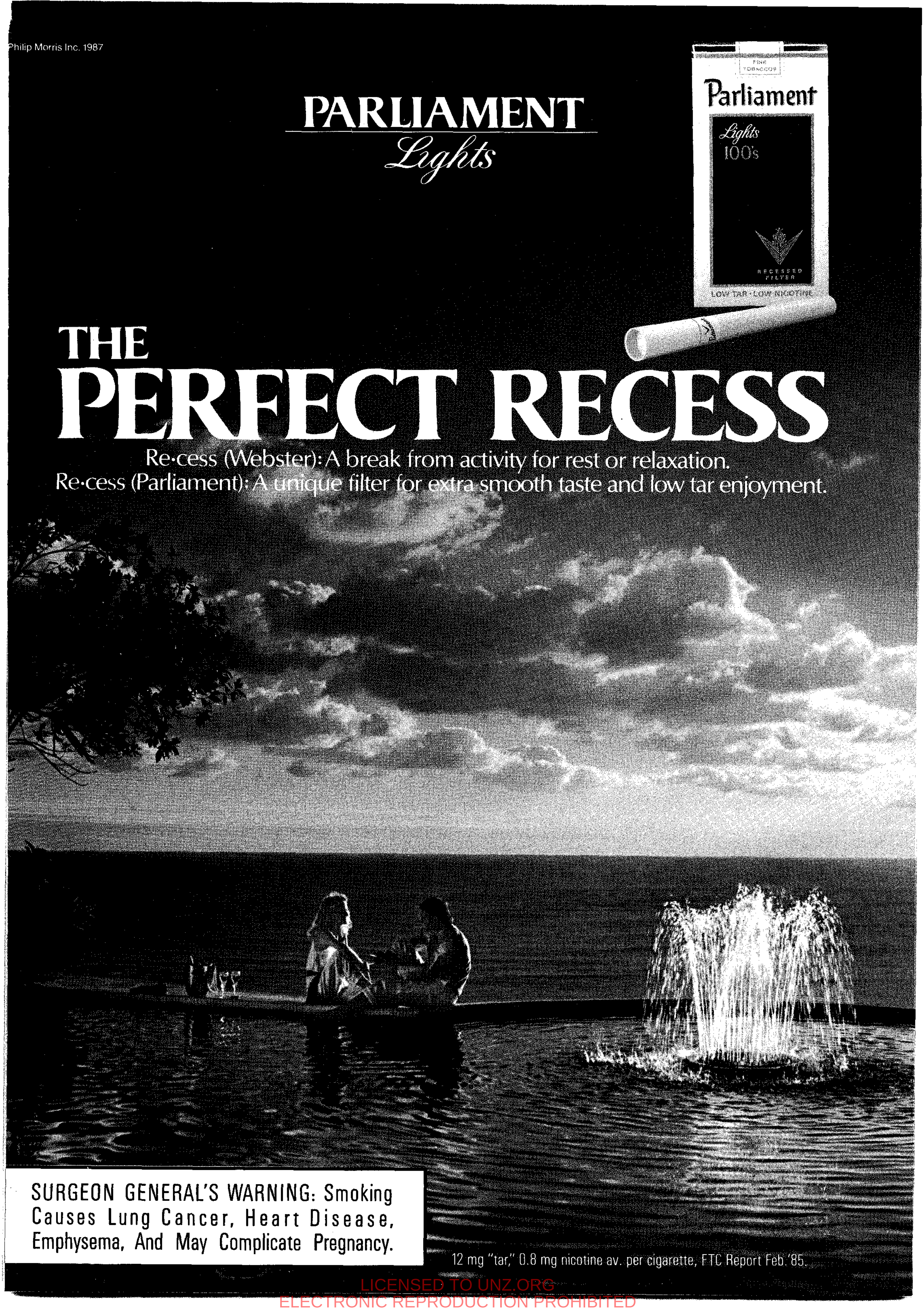
DOWN

1 Examine by feeling
2 Baseball family name
3 Desist
4 “—— a Mockingbird”
5 Champion players
6 Goats say it
7 Long-range wpn.
8 MGM’s lion
9 Wake-robin
10 Publisher
11 Bucolic
12 Suffix with pat or differ
13 Filmdom’s Granger
14 Heraldic border
15 Actress Kedrova
16 Treasured
19 Game bird
20 Northern Ireland
22 AMA members
24 Bit of snow
29 Dam agcy. of 1933
32 Pucci or Estevez
34 A ways away
36 Skater Babilonia
37 Used soap
38 Show up
39 —— out (making quick visits)
40 Part of IOU
41 Cry of discovery
42 Might’s partner
43 Hosiery shade
44 Booby-prize place
45 Goliath’s hometown
50 Enjoy the taste
52 Work one’s trade
54 Word with relief
55 Swiss canton
56 Solar-system hub
60 Dating from
62 Arctic sea hazard
63 Follow —— procedure
66 Saint-Laurent
67 Pulsate
68 Nectar collector
69 Nobel chemist
70 Master, in India
74 Shake off
75 Skedaddles
77 Caustic soda
78 D.A.’s degree
79 Hemlock’s kin
80 Haul
81 Likeness
82 “Broadway Joe”
83 Place for Sonny Boy
84 Otherwise
85 Second Mrs. Chaplin
86 Obscene material
91 “To a Skylark,” e.g.
93 Corp. abbr.
94 High time
96 Show imitatively
99 Lean (toward)
100 “A Tale —— Tub”
102 Rehearsal
104 Purposeful
107 Joined forces
108 Nol of Cambodia
109 Ambassador
110 Kilties
111 “—— Way Home”
115 Silkworm
116 Piggy-bank coin
117 Tortilla sandwich
118 Ginger and Adam’s
120 Taj Mahal city
122 Finishing nail
124 Perjurer
125 One of the Hebrides
126 Termini
128 Antipole of NNW
130 Livy’s lang.
131 Old five-franc piece



Solutions to last week’s puzzles appear on page 17

Philip Morris Inc. 1987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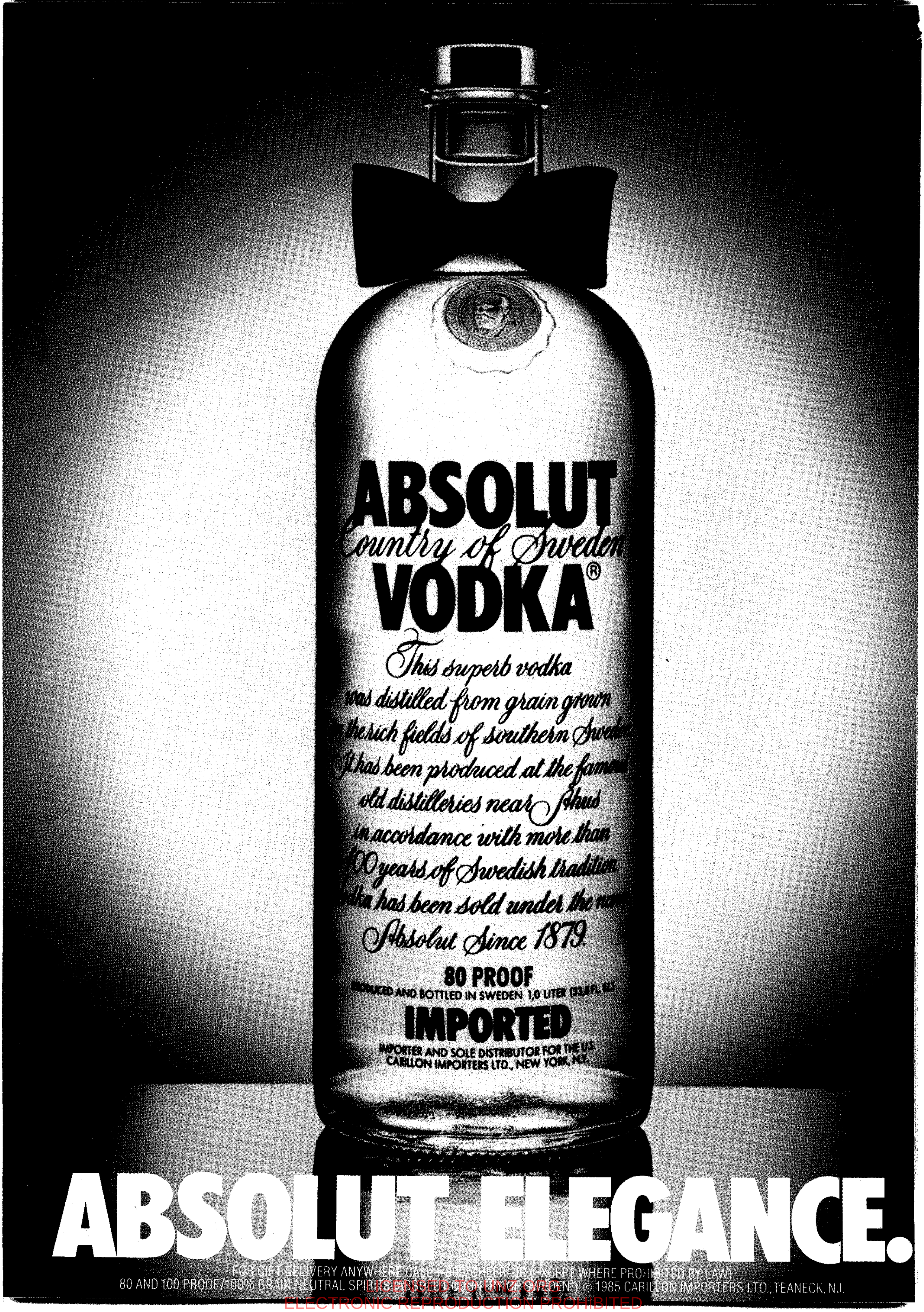
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